DOCUMENT RESUME

ED 125 800 RC 009 280

AUTHOR Bauer, Evelyn, Ed.
TITLE English for American Indians. A Newsletter of the Office of Education Programs, Bureau of Indian Affairs; Selections from the First Three Issues (Fall 1968, Winter 1969, Spring 1969). Curriculum Bulletin No. 4.
INSTITUTION Bureau of Indian Affairs (Dept. of Interior), Albuquerque, N. Mex.
PUB DATE May 75
NOTE 77p.; For related documents, see ED 026 629; 027 546; 029 298; 040 396; 048 597; 045 980
AVAILABLE FROM Indian Education Resources Center, Box 1788, Albuquerque, New Mexico 87103

EDRS PRICE MF-$0.83 HC-$4.67 Plus Postage.
DESCRIPTORS Activities; American Indian Languages; *American Indians; *Booklists; Composition (Literary); *Curriculum Guides; Educational Programs; *Elementary Secondary Education; *English (Second Language); *Resource Materials
IDENTIFIERS BIA; *Bureau of Indian Affairs

ABSTRACT

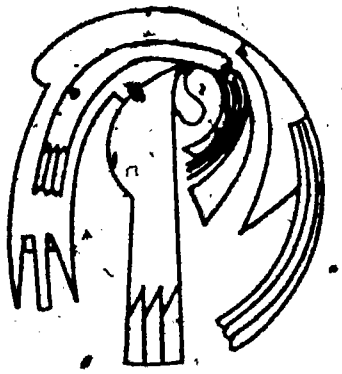
Intended for teachers and other educators teaching English in the educational system of the Bureau of Indian Affairs (BIA), this compilation of the first three issues of English for American Indians includes the following articles on English as a Second Language (ESL): (1) "Language Drill and Young Children" (a teaching approach of special interest to educators involved in the BIA kindergarten program); (2) "Beginning School in a Second Language" (emphasis on ESL activities); (3) "Breaking Down Your Writing Goals" (the rationale for controlled composition techniques); (4) "The Teacher's Bookshelf" (a listing of both elementary and secondary ESL text and background materials with a special section devoted to speakers of the Indian languages); (5) "The Teacher's Bookshelf" (a second listing of elementary and secondary ESL text and background materials with a section devoted to new and forthcoming materials). Providing information on existing and prospective ESL materials, these articles have a practical orientation and serve to promote the exchange of information among teachers in the BIA system. (JC)

Curriculum Bulletin No. 4

ENGLISH FOR AMERICAN INDIANS

A Newsletter of the Office of Education Programs

Bureau of Indian Affairs



SELECTIONS FROM THE FIRST THREE ISSUES

FALL — 1968

WINTER — 1969

SPRING — 1969

UNITED STATES DEPARTMENT OF THE INTERIOR
STANLEY HATHWAY, SECRETARY

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MAY 1975

ENGLISH FOR AMERICAN INDIANS

A Newsletter of the Office of Education Programs

Bureau of Indian Affairs

United States Department of the Interior

Selections from the
first three issues

Fall 1968
Winter 1969
Spring 1969

ENGLISH FOR AMERICAN INDIANS is a newsletter intended for teachers and other educators who are involved with the teaching of English in the educational system of the Bureau of Indian Affairs. Correspondence concerning distribution and editorial content should be directed to Mr. Thomas R. Hopkins, Chief, Division of Evaluation, Research, and Development, Indian Education Resources Center, Bureau of Indian Affairs, P. O. Box 1788, Albuquerque, New Mexico 87103.

The above issues were prepared by the Center for Applied Linguistics, 1717 Massachusetts Avenue, N.W., Washington, D. C. 20036, under the direction of Sirarpi Ohannessian.

Cover design courtesy The Smithsonian Institution

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Foreword

The response to the first three issues of English for American Indians and the number of requests for individual copies have made us feel that a compilation of these issues might prove useful for teachers and those involved in planning in-service training workshops. The articles included range from suggested language activities for pre-school and beginner classes to composition techniques for the secondary classroom with appropriate bibliographic material accompanying each article.

We very much hope you will find this Curriculum Bulletin useful. Additional copies are available on request from this office.

Thomas R. Hopkins
Chief, Division of Evaluation
Research, and Development

EDITOR'S NOTE

In July of 1967, the Center for Applied Linguistics conducted a study of English language teaching problems in BIA schools. One of the recommendations that grew out of this study was the publication of a newsletter which would have three principle aims:

> "(a) to provide information on existing and prospective materials in the field of English as a second language suitable to the needs of American Indian students;
>
> (b) to provide a means for the exchange of information between teachers and others involved in the teaching of English in the BIA educational system and to keep them in touch with significant new experimentation, both within the system and elsewhere; and
>
> (c) to provide articles of practical interest to teachers of English to American Indians."[1]

Under the direction of Sirarpi Ohannessian, Director of the English for Speakers of Other Languages Program at the Center, English for American Indians was initiated to meet these aims. So much interest has been generated by the material presented in the first three issues of this publication that it seemed a good idea to reprint the feature articles and bibliographies, in order to insure a continued supply and to present the material in a more convenient form for teacher training workshops and libraries.

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1. Sirarpi Ohannessian, Editor's Note, English for American Indians, Fall, 1968.

The articles included in this collection deal with ESL instruction from the pre-school through the secondary level. "Language Drill and Young Children" by Muriel Saville is of special interest to those of us who are involved in the Bureau's kindergarten program. Dr. Saville's approach represents only one of many to English language teaching at the kindergarten level, but it is essential that we be exposed to a wide variety of ideas in dealing with the problem, especially during this period of formulating a program. Dr. Saville, who received her training in linguistics at the University of Texas at Austin, has taught kindergarten in the California schools and was part of a research project concerned with the teaching of English of Spanish-speaking kindergarten students.

Lois McIntosh, Associate Professor of English at the University of California at Los Angeles, has had extensive background in teacher training, materials development and has produced a film on teaching English to Mexican-American children--"Starting English Early." Teachers will find many useful ESL activities in "Beginning School in a Second Language."

Gerald Dykstra, now at the University of Hawaii, is the author of A Course in Controlled Composition: Ananse Tales, a series which is widely used in Bureau secondary schools. Professor Dykstra's "Breaking Down Your Writing Goals" discusses controlled composition techniques and their rationale.

"The Teacher's Bookshelf" a listing of text and background materials has been compiled by Carol J. Kreidler, who is now Associate Director of the Center's English for Speakers of Other Languages Program, was coordinator of the Intensive Course at the English Language Institute, University of Michigan and has taught in the Experienced Teacher Fellowship Program at Georgetown University. Mrs. Kreidler is the author of a book on ESL visual aids published by the USIA, and is one of the co-authors of Flash-Pictures: A Set of 252 Pictures for

Teaching English as a Foreign Language. She is the editor of On Teaching English to Speakers of Other Languages: Series Two, published by NCTE, and assisted Sirarpi Ohannessian in The Reference List of Materials for English as a Second Language, Parts 1 and 2, Center for Applied Linguistics, 1964, 1966.

We wish to express our appreciation to the Center for Applied Linguistics, to Miss Ohannessian and her staff, and to the authors how have contributed to English for American Indians.

Evelyn Bauer
Education Specialist
English as a Second Language
Division of Curriculum
Development and Review

LANGUAGE DRILL AND YOUNG CHILDREN

by Muriel Saville

Linguists and educators have developed efficient methods of teaching English as a second language using various types of pattern drills. They have contended that language habits are best developed when students repeat phonological and grammatical structures as a group and as individuals. Instead of talking to students about language and teaching by translation, they have taught English by having students use the language in drills which have been structured to present new linguistic elements in an ordered sequence and to reinforce them through frequent practice.

In spite of the often successful use of these language teaching methods with older children and adults for a quarter of a century, their application to early childhood education has not been completely accepted. There remains a feeling among some educators that young children "catch" a second language through exposure to others who speak it, and that structured language lessons violate some principles of "natural" growth and development.

It is quite true that a child who grows up with standard English spoken all around him usually speaks the language with sufficient fluency by first grade to permit communication with adults and peers in linguistic structures which are far more complex than those he will meet in the beginning reading material. But many children, including thousands of American Indians, do not fit this developmental pattern. They either do not hear English spoken by family and friends, or they are "exposed" to a non-standard form of the language which may differ substantially from the variety which they will need in school. English is not a secure and unconscious habit they bring to the new school environment; it is rather a foreign element to be conquered before further learning can take place.

Dr. Saville is Assistant Professor, Department of English, in the College of Liberal Arts at Texas A&M University.

In a few schools, this barrier to learning (to concept development) is never erected. When a teacher speaks the children's native language when they first enter the school situation, this foreign element is removed. Even when the native language is used only incidentally in a classroom, some immediate verbal communication is possible and a rapport is established which is conductive to security and learning. When the native language is additionally used for instruction, concept development may be based on what the child has already learned and not wait until the time when English can be used.

Whether or not a bilingual program is immediately feasible in any particular classroom, English is an important component of instruction. Although beginning reading materials are now being developed in some American Indian languages, including Navajo and Hopi, and much learning can take place without textbooks if a teacher is creative, the acquisition of English is a prerequisite within the United States for higher education, and for social and economic mobility.

My own experiences in teaching English as a second language at both the kindergarten and university levels have convinced me that in a classroom situation a language is not caught by mere exposure, but requires a sequential and systematic presentation of structural elements for maximum effectiveness and efficiency with students of all ages. When provisions are made for different interest levels and attention spans, I believe language "drill" is compatible with the more informal curriculum of early childhood education. I would like to illustrate types of language activities which have been developed specifically for teaching the contrastive sounds of English to children in kindergarten, beginner, or first grade classrooms.

Carefully graded lessons to present English sentence structures are already available to most teachers. An early lesson for students with no knowledge of English might consist of the teacher holding up several objects in turn, saying "a ____" with each and having the children repeat each phrase. Individual children would then take turns selecting an object and saying "a ____". There is not enough information on the learning styles in different cultures to permit safe generalizations, but the following order provides a guideline for language activities: (1) recognition -- the teacher provides a verbal model; (2) imitation -- the group responds; (3) individual production.

During the free play period which follows such an elementary presentation, the objects introduced in the drill (i.e. doll, bead, peg, ball, truck, block) should be available to the children. The teacher and aide would encourage the children to identify the objects verbally during that time. Whenever possible, more than one object should be used to illustrate the range of meaning appropriate to each word. "Doll" includes rag doll, large doll, and small doll; "bead" includes square bead, red bead, yellow bead, and round bead. Further abstraction will be achieved as these objects are presented in pictures and then on small flash cards which can be used by pairs of children in some of the pattern practices and in response to the teacher in group activities. The subsequent lesson would expand these phrases to complete sentences, "This is a ___", and new words should be presented in structures of gradually increasing complexity.

Correct pronunciation should be a component of language instruction from the beginning so that faulty habits will not be practiced as English is acquired. Children who have learned some vocabulary items before entering school often still use their native sound system in producing them, so that this aspect of instruction benefits even those who may already be able to communicate in English. While most vocabulary development will occur when words are presented in carefully graded sentence patterns, many new words will be learned in pattern practices of the type suggested below -- particularly if pictures and objects are available to illustrate each lesson. Their primary function, however, is to teach the recognition and production of sounds which are contrastive in English, but not in the language which is native to the children.

A pair of English sounds which is difficult for speakers of many American Indian languages such as Navajo, Papago, Alabama, Hopi, and Eskimo, is the /θ/ of thing and the /ð/ of this.* A pattern requiring frequent use of /θ/ is

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*. Slashes, as in /p/ and /b/, are used to indicate the basic sounds or phonemes of a language. These sounds contrast with other sounds in the language and make it possible to indicate differences in meaning in such words as, for instance, "pack" and "back" in English. In standard English orthography, phonemes are indicated in a variety of ways, e.g. /i/ is often indicated by the following spellings: fit, women, system; etc., and /f/ by photo, rough, staff, etc.

"Thimble, thimble, who has the thimble", played as you do "Button, button, who has the button". You may then give the thimble (or any other article containing /θ/) to one child and have him say "Thank you for the thimble". He chooses a child and passes the thimble on to him. The game continues until each child has had a chance to say "Thank you for the thimble". This sound is reviewed daily during snack time if each child says "Thank you" when he is served.

The sound /d/ may be practiced by teaching the song "Here We Go Round the Mulberry Bush". Have the children act out all the verses which begin "This is the way we ____". Individual children produce /d/ in a game where one child is 'it' and says "Do this" as he performs some action. All of the children imitate him. If he says "Do that", any child who imitates him is out.

After both /θ/ and /d/ can be produced, several patterns may be practiced in which they must be distinguished. Have several spools of different colored thread in front of the class. The children take turns saying "I think I want the ____ thread", practicing color names as well as the sounds being drilled. You may also have a relay race. Give each team a thimble to pass to the next in line. As a child passes the thimble to the one behind him, he must say "This is a thimble". Once the children have learned the English labels for several objects containing /θ/ and /d/, put these, or pictures of them, on a table in front of the class. Say "I'm thinking of something that's on the table. What is it?" One child at a time answers, "I think it's the ____", until the object is guessed. The child who names the object is then 'it' and has others guess what he is thinking of. Phonological drill can also be incorporated into lessons for concept development. Discuss the meaning of the words "thick" and "thin". Then let children in turn point to a picture of object and say "The ____ is ____ (thick or thin)". After attention has been called to shapes, put various objects in a bag. The children take turns reaching in without looking and guess what the object is by the way it feels. They should say "I think this is a ____".

While individual and small group responses are often desirable, at times the entire class should repeat words after the teacher, whose pronunciation serves as a model. This can be made more interesting for young children by telling them about echoes and making such drill an "echo game". The children need not know the meanings of all

the words to profit from such activity. A suggested list for /θ/ and /d/ would be:

this	bathtub	bathe
thumb	mother	mouth
that	panther	lathe
thread	father	moth
they	birthday	smooth
think	feather	teeth

Voiced and voiceless stops do not contrast in many languages. To introduce /t/ and /d/, first, using your natural pronunciation, say the names of several pictures representing words that contain /t/ in the initial and final positions.* Then have the children repeat them as the picture is shown:

toy	foot
telephone	meat
tree	plant
toe	cat
television	rat

Put the pictures in front of the class and let each child take a turn with the pointer, touching a picture and saying, "I am touching the ____". Then say the names of several pictured objects which contain /d/ and have the children repeat these after you:

duck	red
doe	wood
doll	hand
dish	bed
desk	salad

Make several colored deer, dogs, ducks, and donkeys from construction paper. As a child takes his turn he might say to another "Do you want a red duck?" The child who is asked answers either "Yes, I do want a red duck", or "No, I don't want a red duck. I want a green dog." The child who has chosen an animal then asks another "Do you want a

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* /t/ and /d/ between vowels in the middle of words are pronounced alike in many dialects of American English, and are different from /t/ and /d/ in initial and final position, e.g. totter, batted, diddle, etc.

blue donkey?" Continue this game until all the animals have been chosen.

To help teach the distinction between /t/ and /d/, make a chart with two pockets and paste one picture illustrating a word beginning with /t/ over one pocket and one illustrating a word beginning with /d/ over the other. Paste pictures of objects whose names contain /t/ or /d/ on several flash cards and have the children sort them into the appropriate pockets. A dog, for instance, should be put in the pocket under the doll, and a cat under the picture of a television. If the children do not know all of the necessary labels, the teacher should supply them as each picture is selected. The same pictures of objects whose names contain /t/ and /d/ may be used to play "Take and Trade". The first child who is 'it' says "I will take a (truck)." He holds it in front of the class. The next child says "I will take a (telephone). Will you trade your (truck) for my (telephone)?" All children who have had a turn remain standing until the game is over so that the participants may have a chance to trade for any item already chosen. This game requires a more complex sentence pattern, and the children will require prompting a few times until it has been learned. A child who does not yet want to use English, but who wants to participate in such activities, should be allowed to have a turn, with the teacher providing the necessary language pattern.

Similar activities may be used for /k/ and /g/. In addition, words containing /k/ and /g/ should be said by the teacher. The children are instructed to clap or raise their hands when they hear /k/, but not /g/. If this is too difficult, first use words with /k/ and words with entirely dissimilar consonants, such as man, floor, and green. Then put a picture illustrating a word containing /k/ or /g/ on each rung of a ladder cut from construction paper. The children can "climb the ladder" by telling what is on each step, climbing up and down.

Minimal pairs are very useful for teaching the contrasts in English phonology once the concepts "same—different" have been taught with concrete objects and pictures. Without concern for meaning, the teacher should then ask "Are these words the same or different?"

cat -- cat
cat -- dog
man -- man
girl -- boy

When gross differences can be distinguished, drill may begin on those sounds which are contrastive in the children's native language, but in minimal English pairs, such as:

man -- tan
car -- far

Finally, minimal pairs should be presented which contain the English phonemes which are not contrastive in the native language, such as /k/ and /g/ for speakers of Eskimo and Hopi:

cave -- gave
Kay -- gay
crew -- grew
cot -- got
came -- game
cab -- gab
coat -- goat

These can be used in the following way:

Teacher: cave -- cave
Children: same
Teacher: cot -- got
Children: different

The contrast should be first introduced in the initial position in the word, where it can be heard most easily. Children who are reluctant to speak can clap when the words are different, raise their hands, or ring a bell.

The contrast of the voiceless stop /p/ and the voiced stop /b/ in English is a particular problem for speakers of Navajo. The Navajo stop /b/ is similar to the English unaspirated [p] in "spot", but can never occur in final position. The echo game can be used to give Navajo children practice in pronouncing /p/ in various environments:

pan	apple	soap
pen	happy	tap
pig	rapid	rap
Peter	staple	gap
pull	maple	cap
pretty	open	ship
pony	paper	cup

Put small articles with names containing /p/ in packages quickly made by wrapping them in newsprint. Children choose one and say "My package has a ____ in it." The same type of practice can be done for the voiced stop /b/. Make a list of a few words showing /b/ in initial, medial and final positions and have the children repeat them. Then have each child put an object into a bag and show it to the class saying "My bag has a ____ in it."

Both /f/ and /v/ are new speech sounds for Navajo children. They should first be presented in echo games with words to be repeated after the teacher. Then put pictures or objects containing /f/ in a bag for the "finding" game. The children take turns taking something from the bag and saying "I found a ____." For further practice, one child is blindfolded and touches another child who must say "Fee, Fie, Foe, Fum." If the blindfolded child guesses the speaker, he can be 'it' again. When /v/ is introduced, play a "visiting" game. The teacher says "Joe, who do you want to visit?" Joe replies "I want to visit Rose." He takes Rose's place in her chair and Rose is asked who she wants to visit. The game continues until many of the children have changed places.

The contrast between /f/ and /v/ can be practiced by cutting fish of different colors and attaching a paper clip to each. The children go fishing with a pole and magnet and say when they are successful, "I have a (color) fish."

Consonant clusters usually present a problem for children learning English. An echo game may be used for both initial and final clusters. All of the following examples contain /s/, but others may be added:

stove	spool	stool
school	spider	spoon
sponge	stone	stack
sharks	sheets	maps
tacks	cats	barks
tents	hops	bats

Minimal pairs may be used in a "same -- different" activity, as suggested above.

sale -- scale
suit -- scoot
soon -- spoon
sake -- steak
cider -- spider

worse -- works
toss -- tops
loss -- lots
bass -- bats
toss -- tossed

Vowels are harder than consonants for children to distinguish, and they should probably not be emphasized until the "drill" techniques have been established. English /ə/, as in cut, and /æ/, as in cat, are usually the most troublesome.

Say these words that contain /ə/ and have the children play the echo game and repeat them after you:

cut	but	hunt
shut	bunt	rut
mutt	fun	sun
putt	one	gun
run	nut	come

Repeat the preceding words along with several that do not contain the sound /ə/. Have the children raise their hands whenever they hear a word containing /ə/.

Next use words that contain both /a/, as in father, and /ə/, as in mother, in the same manner:

cot	cut	mop
but	bond	bunt
pop	bun	box
fun	rot	hut
doll	hunt	got
nut	hop	one

Have the children repeat the following minimal pairs and then use them for a "same -- different" drill:

cot -- cut	dock -- duck
lock -- luck	doll -- dull
not -- nut	hot -- hut
sock -- suck	pop -- pup
pot -- putt	clock -- cluck

Contrast /ə/ with /e/ in the same way in such words as but and bet, and then make another chart with two pockets. A minimal pair, such as pictures representing "run" and "wren" should be pasted over the pockets. The children sort pictures as suggested for /t/ and /d/.

Cut shoes from colored paper and use a wooden doll bed. The children take turns choosing a pair of shoes and saying "I put the (color) shoes under the bed." This exercise may be combined with a lesson on prepositions and shoes may be put on the bed and by the bed as appropriate.

The vowel /æ/ may be introduced with an echo game:

band	cap	sand
map	pat	calf
rat	have	at
hat	lamp	hand
back	bag	van

Have pictures of a cat and several hats of different colors prepared for use on a flannel board. Each child chooses a hat, puts it on the cat, and says "I put a (color) hat on the cat.". Then have the children color and cut out a hat, bat, or cat. Each child holds his picture in front of him and says "I'm a ____."

Let the children hear and feel the difference between /a/ and /æ/ by repeating these minimal pairs:

cot -- cat	got -- gat	spot -- spat
pot -- pat	hot -- hat	not -- gnat
rot -- rat	tot -- tat	cop -- cap
mop -- map	bond -- band	bog -- bag
bottle -- battle		

Have pictures of a cot and several cats of different colors prepared for the flannel board. Each child chooses a cat, puts it on the cot, and says "I put a (color) cat on the cot." For additional practice with this vowel contrast, the children may stand or sit in a circle and throw a ball back and forth to one another, saying "(Name), catch the ball", as they throw.

Certain types of activities will be more effective than others with different teachers and different groups of children. Those which are most effective should be adapted for introducing and reviewing other sounds.

Knowing which English phonemes require direct teaching is essential if a teacher is to be sensitive to the children's language errors and prepared to correct them. The problem areas may be predicted from a contrastive analysis of the native language and English. There are a few works providing information on contrastive features of English

and American Indian languages, such as English as a Second Language for Navajos: An Overview of Certain Cultural and Linguistic Factors by Robert Young, and A Teacher's Guide for Teaching English to Native Children of Alaska (Eskimo and Athapaskan) edited by Donald H. Webster.* Three articles designed to point out major problems that differences between English on the one hand and Navajo, Papago and Choctaw on the other pose for the speakers of these languages are in preparation in a project conducted by the Center for Applied Linguistics. Similar articles for other Indian languages would be very useful for teachers and those interested in the preparation of materials.

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* For details on these, see English for American Indians, Fall 1968, pp. 21-22.

THE TEACHER'S BOOKSHELF

by Carol J. Kreidler

I. For the Teacher's Reference

In the Fall 1968 issue of this newsletter general course materials were discussed. Even with a good series of texts, the teacher often finds it desirable to supplement the material with further exercises from outside sources to elaborate an area or point which his students find particularly difficult. The materials suggested below are a few that may serve as a source for such supplementary work. They were not all written for the English as a second language classroom, but all have something to offer the teacher who needs material to supplement his regular texts.

For remedial work on pronunciation there are some excellent sets of materials. One such is Clifford H. Prator's Manual of American English Pronunciation (rev. ed., 2 vols., New York: Rinehart, 1957), which has been used in teacher training classes as well as for teaching the foreign students for whom it was written. It contains a thorough treatment of consonants, vowels, stress, intonation and rhythm, including articulatory descriptions, diagrams and drill material.

Another set of materials is the three-volume series by English Language Services, Inc., entitled Drills and Exercises in English Pronunciation (New York: Collier-Macmillan, 1966-67, mentioned on page 14 of the Fall 1968 issue). Consonants and Vowels contains short drills for practicing vowels, diphthongs, consonants and consonant clusters in single words, contrasting words, and sentences. The other two volumes in the series, Stress and Intonation: Part I and Part II, deal with word stress, stress in word combinations, common intonation patterns in English, phrase stress, and intonation patterns for contrast and emphasis. There are numerous exercises including marked dialogues, readings, speeches and poems.

There are many sources for grammatical explanations or supplementary grammar drills. Jean Praninskas' Rapid

Review of English Grammar: For Students of English as a Second Language (Englewood Cliffs, N. J.: Prentice-Hall, 1961; 310 pp.) is, as the words 'rapid review' indicate, for advanced students, but it will also be useful as source material for teachers of other levels. The explanations are clear and sound. The lessons begin with a short reading selection which illustrates various grammatical points and basic sentence patterns which are explained and practiced in the lesson.

English Language Services, Inc., has a three-volume series entitled English Grammar Exercises (New York: Collier-Macmillan, 1965). There are no grammatical explanations in the books. The patterns, beginning with simple forms and progressing to a quite advanced level, are illustrated by basic examples, then practiced in several drills. The Key to English Series (English Language Services, Inc., 10 vols., New York: Collier-Macmillan, 1964-66) deals with parts of the English language which cause difficulty to many learners: prepositions, two-word verbs, verbs, vocabulary, figurative expressions, nouns, and adjectives. There is also a volume on letter writing. Each volume contains explanations, sentence illustrations, readings and exercises.

Another volume of exercises is Virginia French Allen and Robert L. Allen's Review Exercises for English as a Foreign Language (New York: Crowell, 1961; 149 pp.). This volume deals with both grammar and vocabulary. The first part contains exercises on tag questions, pronouns, prepositions, auxiliaries, sequence of tenses, word order, and indirect speech. The second part gives practice on the more difficult words from the first three thousand of the Thorndike-Lorge word count.

The term 'generative' or 'transformational-generative' grammar is one which is very popular now. Probably the newest of the few textbooks based on transformational grammar is William E. Rutherford's Modern English: A Textbook for Foreign Students (New York: Harcourt, Brace & World, 1968; 482 pp.). For those teachers with advanced students there are many interesting types of exercises which can be used as transition from pattern drill to free conversation. Additionally, the teacher with some background in transformational analysis will find the grammatical explanations very helpful. The teacher who does not have such background probably will not be able to use this book for quick help in the explanation of grammatical points. An accompanying Instructor's Manual

provides further material and brief notes on teaching parts of each lesson.

Any of the above books should give the teacher enough exercises or explanations to make his job of supplementing the student's texts an easier one. But there are other kinds of materials which might be classed as supplementary which are also of value to the classroom teacher.

Dictionaries are essential aids in the classroom. The Advanced Learner's Dictionary of Current English by A.S. Hornby, E.V. Gatenby, and H. Wakefield (2nd ed., London: Oxford Univ. Press, 1963: 1200 pp.) is the largest and most recent dictionary prepared for students and teachers of English as a foreign language. Since it was written by British authors it reflects British vocabulary usage. This need not be a hindrance, however, since the American English use of those words that are different is given in the definition. This should be an extremely useful book for the reference shelf in the classroom because of the simplified explanations and definitions. There is also a great deal of information on English grammar which is not found in regular dictionaries: for example, countable nouns are marked by [C] and uncountables by [U]. Twenty-five verb patterns are described and illustrated at the beginning of the dictionary. Each verb entry is then keyed to the patterns in which it may occur. The transcription of pronunciation is that of the International Phonetic Association (IPA).

Major American dictionary publishers have several dictionaries which, although not written for non-native speakers of English, are graded on several levels and thus appropriate and useful for your classes. The Thorndike-Barnhart High School Dictionary (Edward L. Thorndike and Clarence L. Barnhart, eds.; rev. ed., Fair Lawn, N. J.: Scott, Foresman, 1962) is one of a series of dictionaries prepared for the use of students. Also available are beginning, junior, advanced junior, and college dictionaries. In ordering the definitions in each entry these dictionaries list the more frequently used meanings first. Webster's dictionaries (Springfield, Mass.; G. and C. Merriam, 1963) give definitions with the earliest meanings listed first. They include Webster's Elementary Dictionary and Webster's New Secondary School Dictionary, as well as Webster's Seventh New Collegiate Dictionary.

Not a dictionary in the traditional sense because it does not contain definitions of the words used, John S. Kenyon and Thomas A. Knott's A Pronouncing Dictionary of American English (4th ed., Springfield, Mass.: G. and C. Merriam, 1953; 484 pp.) gives the pronunciation of a great body of the common words in American English. The pronunciation, given in IPA transcription, is what is "rather vaguely called standard speech". Variations in pronunciation, either regional or social, are also recorded where necessary.

The problem of finding interesting things to enrich and enliven class activities is a major one for the classroom teacher. Games, for example, are important, perhaps essential elements of the elementary class, and can provide a useful change of pace for high school and adult classes as well. Language-Teaching Games and Contests by W.R. Lee (London: Oxford Univ. Press, 1965; 166 pp.) is a gold mine of suggestions for adding variety to practice in English. The book is dedicated "to all teachers who believe that in foreign-language learning enjoyment and success go together." The games are grouped according to types of learning activity: oral games; pronunciation games; reading and writing games; spelling games; and a group called "Mixed Bag", which are language games but which do not concentrate on a particular language learning point. Although the games included are generally those that will appeal to children, there is a listing in the appendix which includes suggestions as to the age groups, the language proficiency levels, the group sizes, and the indoor or outdoor settings for which the games are suited.

Another source of language games is Gertrude Nye Dorry's Games for Second Language Learning (New York: McGraw-Hill, 1966; 56 pp.). Although the title indicates broader use, the games included are really for English as a second language. Almost all of the games that are described are for use in the classroom and with the entire class participating regardless of its size. There are number games, spelling games, vocabulary games, structure-practice games, pronunciation games, rhyming games, and miscellaneous other types of games. Preceding each game is information on the level for which it is intended, the size limit of the group, and the type of game. The index at the end of the book charts the games, their types (blackboard, oral, active, etc.), and their suitability for each level of proficiency.

Another way to build or maintain class interest is through visual aids. Written for use in teacher training

colleges overseas, Simple Audio-Visual Aids to Foreign-Language Teaching by W.R. Lee and Helen Coppen (2nd ed., London: Oxford Univ. Press, 1969; 122 pp.) emphasizes inexpensive aids, mostly visual, for oral English practice. It is divided into two parts: first, the aids and their use; and second, making aids. The first part suggests many simple and practical things to use: blackboard drawings (the section includes simple sketches of actions that can be drawn in a few seconds), wall-pictures, posters, color slides, puppets and charts. The part on making aids includes information on kinds of paper to be used, how to apply ink and color, copying and enlarging, displaying pictures, how to make and display charts, and how to make simple puppets. Since many of the overseas teachers that this book is intended for do not have access to ready-made aids or even to a selection of materials to make the aids, there are many suggestions for the use of easily accessible materials and easily constructed aids.

Often the teacher can find suggestions for explaining a difficult point or for class activities in practical periodicals. These suggestions are often made by other teachers on the basis of something that worked in their own classes. In the Fall 1968 issue of the newsletter, mention was made of the publications of the Association of Teachers of English to Speakers of Other Languages, the TESOL Quarterly and the TESOL Newsletter. These contain valuable and practical information. There are many other periodicals for teaching English to speakers of other languages published in various countries in the world. However, most of them are not easily accessible. English Language Teaching (London: Oxford Univ. Press, 1945– ; published three times per year) is a very practical journal, easily accessible, which is aimed at the many English teachers in countries around the world. There are many interesting techniques in each issue. The journal usually reflects British views of language teaching and overseas teaching situations, but much that it contains can be immediately applicable to the Indian teaching situation. Interesting features of the journal include the book reviews; the "Question Box" where questions from readers, usually about points of grammar and usage, are answered; and "Readers' Letters" which usually contain comments on previously published articles.

Another useful British publication is Language Teaching Abstracts (New York: Cambridge Univ. Press, 1968– ; quarterly). The abstracts are objective summaries of articles on psychology, linguistics, studies of particular modern

languages, and language learning and teaching. Although not devoted to English teaching exclusively, the articles abstracted are of interest to classroom teachers of English. These abstracts are an excellent way to keep in touch with work being done in the field of language teaching in various countries, as well as the United States.

Several of the publications that have been mentioned above were written by British authors. Long before the early 1940's when teaching English to speakers of other languages became an important interest in the United States, the British were teaching English in many countries overseas.

The British view of language teaching often reflects the teaching situation found in classes in Asia and Africa. The following are general methodology books which reflect British practices. They are listed here for those who wish to have information on a more international view of language teaching. Those who look into them will find a great number of extremely practical suggestions. In addition, the classroom situation for which these books were written may not in some ways be very different from that found in many BIA schools.

Billows, F.L. The Techniques of Language Teaching. London: Longmans, 1961. 259 pp.

Derrick, June. Teaching English to Immigrants. (Education Today: Language Teaching.) London: Longmans, 1966. 256 pp.

French, F.G. Teaching English as an International Language. London: Oxford Univ. Press, 1963. 112 pp.

Gurrey, Percival. Teaching English as a Foreign Language. London: Longmans, 1955. 200 pp.

West, Michael. Teaching English in Difficult Circumstances. London: Longmans, 1960. 136 pp.

Since the following section on materials for the classroom deals with readers, it seems appropriate to include some background material on reading. D.C. Miller's Teaching the Reading Passage (London: Oxford Univ. Press, 1966; 142 pp.) suggests that teaching the given passage should

include training in both reading and comprehension, oral drill in vocabulary and structure, and considerable pronunciation practice. It is designed for use at the beginning and intermediate levels. Charles C. Fries' Linguistics and Reading (New York: Holt, Rinehart & Winston, 1963; 265 pp.) is an attempt to bring together knowledge about language which linguistics has provided over the past century and a half and knowledge about the teaching of reading as learned from surveying the past theories and practices. The approach advocated is to indicate the relation between the sound and the spelling pattern. Methods and materials through which the process of learning to read may be accomplished are discussed.

Carl A. Lefevre's Linguistics and the Teaching of Reading (New York: McGraw-Hill, 1964; 252 pp.) also makes use of modern descriptions of English, but the reading method suggested is different from that advocated by Fries. The author refers to it as the "sentence method". The book is an attempt to relate oral English sentence patterns to the equivalent patterns in writing and print. It is very readable and is a good source of information about the English language.

In the Fall 1968 issue of the newsletter, mention was made of the forthcoming supplement to the Ohannessian Reference List of Materials for English as a Second Language. This supplement, which includes materials published between 1964 and 1968, is now available from the Center for Applied Linguistics.

II. For the Classroom

The classroom materials discussed in this issue have the general classification of readers. Because of our emphasis on hearing and speaking before reading and writing, most American readers are not just a collection of stories but attempt to integrate all of the language skills. In addition to comprehension or discussion questions and lists of the vocabulary which has been presented, there is often provision for vocabulary development, dictation, or grammar review (often in the form of oral practice). In other words, a reader is usually more than a reader.

In selecting reading material either for classwork or for the students' outside reading for pleasure, there are several questions the teacher asks himself, and these

questions were the most important considerations in selecting the readers listed below. The questions are: is the subject matter of interest to the age level and cultural background of the students; is the material suitable for the general English proficiency level of the students; and for class materials, do the exercises provide the kind of practice in vocabulary development, grammar review, composition, oral drill and class discussion which would benefit the students most.

In general, reading selections from general literature are adapted by controlling vocabulary and, usually, grammatical structure. There is no set list of structures that those who prepare materials can use as guidelines. What is usually done is to limit the structures to those taught in most intermediate level courses. Hopefully, provision can be made in the reading and in the drills for the students to reinforce through their reader what they have already learned orally. Vocabulary, on the other hand, is most frequently selected with reference to word frequency lists. Usually these are one or the other of the following: Edward L. Thorndike and Irving Lorge, The Teacher's Word Book of 30,000 Words (New York: Bureau of Publications, Teachers College, Columbia Univ., 1944; 274 pp.) and Michael West, A General Service List of English Words with Semantic Frequencies and Supplementary Word-List for the Writing of Popular Science and Technology (London: Longmans, 1953; 588 pp.).

A. Elementary Level

In the first issue of this newsletter, the Miami Linguistic Readers (53 vols., experimental ed., Boston: D.C. Heath, 1964-66) were mentioned. These carefully organized materials comprise an introductory reading course for elementary schools.

Another series of readers for the upper elementary school or junior high school level is Faye Bumpass' Let's Read Stories (5 vols, New York: McGraw-Hill, 1965). The selections are adaptations of well-known stories: Rip Van Winkle, adapted from Washington Irving (Book One); A Gift from the Heart, from O. Henry (Book Two); The Jumping Frog, from Mark Twain, and The Last Leaf, from O. Henry (Book Three); David Swan, from Nathaniel Hawthorne, and Tennessee's Partner, from Bret Harte (Book Four); The Ransom of Red Chief, from O. Henry, and The Cask of Wine from Edgar Allen Poe (Book Five). Each lesson contains a part of

the story followed by oral practice drills which are to prepare the student for the next reading passage. Intonation is marked by a line-arrow combination on sentences for oral drill. There are also conversation and comprehension exercises and frequent reviews. At the end of each story there is a final test. A brief summary of the author's life, a word list and suggestions for teaching are included in each book. There are attractive colorful illustrations.

Secondary Level

Most of the reading materials listed in this column as suitable for use at the secondary level were not originally written for this level. One exception is Book 6 of English for Today, described on page 19 of the Fall 1968 issue of this newsletter.

As with so many American materials on English as a second language, those listed in this issue were prepared for college level foreign students studying in the United States. However, much of the content is generally of interest to students on the secondary level.

David P. Harris' Reading Improvement Exercises for Students of English as a Foreign Language (Englewood Cliffs, N.J.: Prentice-Hall, 1966; 178 pp.) is not a reader in the traditional sense. It is, as the title implies, intended for the improvement of the skill of reading for high-intermediate and advanced students. Part I is a diagnostic vocabulary test and a reading comprehension test which covers both speed and comprehension. There are also some suggestions for increasing vocabulary. Parts II - VII consist of exercises to increase speed in recognition and comprehension, first of words, then of sentences, paragraphs, and longer prose pieces. Part VIII deals with scanning techniques and Part IX contains exercises to develop speed and accuracy in using a dictionary. A key to the exercises and reading-time conversion table are included.

The largest series of readers is English Language Services' Collier-Macmillan English Readers (New York: Collier-Macmillan, 1965-68). This is a graded series of 21 books, some of which are specially written and some of which are adapted. Six of the readers are supplementary to English 900 (see page 20 in the Fall 1968 issue of the newsletter). They range from beginning to intermediate

level of English proficiency. In addition there are fifteen books on the 2000-word, 3000-word, and 4000-word levels. Comprehension and vocabulary exercises for the stories are at the back of each book. A key to the exercises and a glossary are also given at the back of the book.

Most of these readers resemble other English-as-a-second-language readers, with one notable exception. This is A Magazine Reader (4000-word level), which looks like a magazine. Since the original selections, which are from magazines, have been changed very little except for abridgement, it is suitable primarily for advanced students. The selections include stories, articles, poems, and word-puzzles from seventeen different magazines covering general, news, women's, scientific, and hobby magazines, as well as sports and outdoors magazines. Each section begins with an introduction which contains a discussion of the types of magazines which are included in that category. There are many illustrations and pictures. Technical vocabulary and colloquial speech items are preceded by an asterisk in the selections and explained in the glossary at the end of the reader. This is certainly an interesting way to begin to build interest in one type of reading that might be continued after the student leaves school.

Reader's Digest Readings: English as a Second Language (Kitchen, Aileen Traver, Virginia French Allen and Kenneth Croft, eds., 6 vols., Pleasantville, N. Y.: Reader's Digest Services, 1963-64) is a series of readers containing popular articles from the Reader's Digest which have been edited for students of English as a second language. Using the Thorndike-Lorge word count, Books One and Two are at the 500-word level, Books Three and Four, at the 1000-word level, and Books Five and Six, at the 2000-word level. New vocabulary items, which are introduced gradually, are printed in bold-face type when first introduced and explained at the bottom of the page. There is also a glossary at the back of each book. Exercises at the end of each article are of the comprehension and vocabulary types. An answer key to the exercises is at the back of each book.

Robert J. Dixson's series, The U.S.A. (3 vols., New York: Regents, 1959-68) presents information about the United States in interesting and readable form. The first book, The Land and the People, by Dixson, has a vocabulary range of 1200 words. The readings, organized on

geographical lines, are mainly historical, emphasizing the growth of the country. There are comprehension questions and some vocabulary drills following each selection. The second book, Men and History, by Dixson and Herbert Fox, has a vocabulary range of 1600 words. The readings are the stories of famous men and the events which made them famous. Factual information precedes each selection as background and following the selection are true-false comprehension questions, conversation and discussion questions and vocabulary check-up. The third book, Men and Machines, by Rachael L. Chapman, has a vocabulary range of 2400 words. The readings are the stories of the achievements of men who have contributed to the scientific, industrial, cultural and social progress of the United States. Each selection is preceded by background material and followed by comprehension questions, vocabulary building exercises and conversation and discussion questions.

There is a general appeal to all ages in folktales. Vinal O. Binner's American Folktales I: A Structured Reader, and American Folktales II: A Structured Reader (New York: Thomas Y. Crowell, 1966-68) would probably appeal to intermediate level students whether in upper elementary school, high school or adult basic education classes. After each tale, some of the structures which were repeatedly presented in the story are selected as models for explanation and practice. The vocabulary section of the exercises consists of lists of selected words from the story, selected idioms, related words and opposites. There are also comprehension questions and story retelling exercises, pronunciation review and dictation exercises. A sequel on a more advanced level, in the 3000-word range of the Thorndike-Lorge count, is a two-volume series: International Folktales I: A Structured Reader, and the forthcoming International Folktales II: A Structured Reader (New York: Thomas Y. Crowell, 1967-). This series includes folktales from Korea, India, Turkey, Iceland, Europe, and Tibet. The same type of exercises follow each of these tales.

Another historical reader is Men Who Made America: The Founders of a Nation, by Daniel daCruz (New York: Thomas Y. Crowell, 1962; 143 pp.). This is a series of originally written biographies of those who contributed to the development of the country from the time of Columbus to the end of the Civil War. It is written for intermediate level students with controlled vocabulary and structure, but it is not oversimplified or written down to the audience. There are stories about William Penn, Junipero

Serra, Eli Whitney, Samuel Clemens, John (Johnny Appleseed) Chapman, and many more. Each selection is followed by exercises for checking comprehension and building vocabulary, and suggestions for composition topics.

Grant Taylor's American English Reader: Stories for Reading and Vocabulary Development (New York: Saxon Press [McGraw-Hill], 1960; 235 pp.) contains twelve stories adapted from American history and literature for intermediate level students. Selections include "The Legend of Sleepy Hollow", "The Lewis and Clark Expedition", "Thomas A. Edison", etc. The book attempts to teach vocabulary within the framework of controlled sentences and it emphasizes "active" language ability. A comparatively intensive amount of work is suggested following each selection. Each story has word study lists, questions for oral and written practice, "summary sentences" for oral practice, and a variety of vocabulary exercises, some based on "word form charts" which appear with each group of exercises.

A more advanced book but one with excellent vocabulary building exercises is Kenneth Croft's Reading and Word Study for Students of English as a Second Language (Englewood Cliffs, N.J.: Prentice-Hall, 1960; 353 pp.). The book aims to raise the vocabulary level of the students from the 2000-word level to the 4000-word level. The first part contains stories such as "Rip Van Winkle" and "The Headless Horseman" by Irving; "The Open Boat" by Crane; "The Maysville Poet" by Lardner; and "Tappan's Burro" by Grey. Each selection has explanatory footnotes and multiple choice and true-false questions for checking comprehension. The second part, "Word Study", contains explanation and a great variety of exercises on word formation. The two parts are designed to be used simultaneously, but they may be used independently.

C. Adult Education

All of the readers listed as suitable for secondary school level could also be used in adult basic education classes with the possible exception of Harris' Reading Improvement Exercises and Croft's Reading and Word Study, both of which are probably too advanced for the usual adult basic education class.

Not a reader, but reading material designed for adult education classes is a newspaper entitled News For You (Syracuse, N.Y.: Laubach Literacy, Inc., 1959-). Published weekly, the paper is available in two levels, a beginning level (A) and an intermediate level (B). It contains current news stories, news briefs, Americana and usually a quiz or crossword puzzle. The ability to read about what is happening in the world is of tremendous satisfaction to beginning adult readers. This then should be an interest-builder for adult education classes. News for You could also be used on the secondary level.

BEGINNING SCHOOL IN A SECOND LANGUAGE

By Lois McIntosh

The greatest need of the Indian child, who brings to his early school life his first six or seven years of experience and training in a different language and culture, is probably an adequate command of American English, the language in which he will be formally educated. (Bilingual education, increasingly advocated by thoughtful educators, has not yet fully been developed. It will be some time before Indian children can be educated in both their first and second languages, with the beneficial results of membership in the best of two worlds.)

It is up to us, as teachers of the second language, the school language, American English, to make sure that the learner's introduction to and progress in this new tongue will be as effective as we can make it.

We assume that a second language is acquired by repeated exposure to its sounds and its sentences, and by abundant practice in the use of these in meaningful situations. The learner must hear and understand the sentences, be able to imitate what he hears and understands, and ultimately be able to make independent use of the new language in new situations.

Reading and writing skills, which make up such a large portion of our formal education, must not crowd the early lessons in language acquisition. If the Indian child in Grade One is expected to begin reading at once, he will be handicapped, for he needs to listen to, imitate, and produce meaningfully many English words and sentences before he attempts to decipher their written representation. Even a few weeks of postponing reading at this stage will be helpful. In Grades Two and Three, reading and writing can be successfully combined in the same lesson with oral activity, but even here they should not take up the whole hour. Nor should this practice be limited to the first three grades, but throughout the school years more time and attention should be given to the spoken language.

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What is practice with the spoken language, and how do we provide for it in the classroom? Let us look at the language lesson. If it has been prepared by a team of linguists and language learning specialists, much of the teacher's work has been done, for such a team will take into consideration the first language and cultural background of the learner and will present the language carefully, one step at a time, pointing out the learning problems to be met in each particular lesson. The objectives of the lesson will be stated in behavioral terms, and the material implementing the lesson, the steps to take, the vocabulary to use, -- all these will be spelled out.

But what of the many classrooms where the teacher must make do with texts never intended for second language learners? Or, with texts intended for one group of language learners who have little in common with the needs of the Indian child? Here, the task for the teacher is much more difficult, but there are things to keep in mind that will make it more efficient and rewarding.

First, you as a native speaker of English, will be the model for the learner's introduction to the language. Ask yourself some questions. Are you giving the children enough time to hear the sentences of the lesson? Perhaps three repetitions of the same sentence, when first introduced, will be useful. As you repeat, do you hold the sentence steady so that the children can hear the sentence spoken the same way long enough to give them a consistent model to imitate? As a native speaker, you offer a good model to the learners, but be sure that this model is natural and not forced. Exaggerated speech, artificial speech, has no place in the classroom of the second language learner. If you slow down a sentence in order to help the learner, do it so that the rhythm is not destroyed. Remember that the two-word phrase a cat has roughly the same rhythm as the single word above. It is pronounced as a unit, with the article a unstressed and spoken as part of the following word. As you slow down the sentence, be sure to keep the stressed and unstressed portions the same as they would be in more rapid speech.

Contractions are a natural part of speech. If every sentence a child hears is uncontracted, he will not be hearing normal English. Compare these sentences:

That - is - a - very - fine - picture / is - it - not?
That's a very fine picture / isn't it?

Note that when we use forms of be (am, is, are, etc.) we normally attach them to the (pronoun) subject.

Remember that you have been using English all your life, and it will take conscious effort on your part to focus on a very small amount of this language for each lesson that you teach. Help the learners by staying with one way of saying something until the class can say it that way instead of offering alternative ways of saying the same thing.

The language lessons for the early years should be planned with certain things in mind. First of all, what behavior do you expect from the learners as a result of this lesson? What will they be able to say when they have finished it? If your lesson is stated in behavioral terms, its objectives could look like this:

By the end of the lesson the children will be able to:

1. Ask the question:
   Does (Joe) / (Jane) have a/an (pencil, apple)?
2. Respond to the question with:
   Yes, he / she does.
   No, he / she doesn't.

These objectives in terms of what the learners will be able to ask and answer also suggest the teaching points that must be taken up. This lesson has four of them:

1. How to ask yes-no questions with does.
2. Subjects (Joe - he) and (Jane - she) go with does.
3. He replaces a masculine name; she replaces a feminine name.
4. The unstressed vowel /ə/ as in a + noun.

The lesson outlined here is covering an important segment of English, and only by careful 'step at a time' procedures will it be possible for the class to acquire control. If in their first language, your learners do not have pronoun forms for both "he" and "she", but perhaps one form to stand for both, they will have trouble. If they do not form questions with auxiliary verbs (e.g., do, does), as we do in English, there is new ground to cover here too. If you know something about the learner's first language, you will be able to plan how much emphasis needs to be put on each of these points.

The lesson can be divided into three steps or processes: (a) presentation of the new material; (b) practice, varied and meaningful, until the students are at ease with the new material; and finally (c) its use in communication, with the learners making it a part of their language without conscious effort.

Let us consider language practice as the act of carrying on a conversation. The conversation begins between the teacher and the class, and it continues for some time with the teacher in control of the language to be used.

Does (Joe) have a (pencil)?

This is the skeleton of the lesson. The words in parenthesis are merely suggestions of what can be replaced. The words not in parenthesis will be held steady and used again and again. They constitute the sentence pattern.

Teacher: (Holding up a boy puppet, or referring to a chart with a boy on it, or having a boy stand in front of the class holding something):
Does (Joe) have a pencil? (3 times)
Class: Does (Joe) have a pencil? (3 times)
Teacher: Yes, he does.
Class: Yes, he does.

The model has been introduced. Now we begin the conversation:

Teacher to Class: Does Joe have a pencil?
Class to Teacher: Yes, he does.
Class to Teacher: Does Joe have a pencil?
Teacher to Class: Yes, he does.

Next we introduce the negative answer. Here we ask the same question: Does Joe have a pencil? But this time, Joe -- boy, puppet, or picture -- doesn't have a pencil in his hand, and the answer can truthfully be No, he doesn't.

I cannot emphasize too strongly the need to make everything that is said meaningful to the learners. Now that we have modeled the question and both answers with Joe and he as subjects, we go through the same procedure with Jane and she -- girl, puppet, or picture.

With the language thus modeled and partially practiced through teacher to class and class to teacher repetitions,

we are ready to move on to varied practice that will lead to independent use of the language.

So far the class has spoken in chorus. This choral repetition at the beginning of a lesson has advantages in that everybody participates in using the language at the beginning. Any hesitation or awkwardness with the new language can be comfortably worked off in an anonymous chorus. On the other hand, not everybody is getting the sentences right, and you can't always locate the trouble. And the aggressive will make more noise than the shy. So choral repetition should not be the only procedure for practicing the lesson.

We move now from full chorus to one half the class asking the question, and the other half answering. Next Row One asks and Row Two answers; then Student One asks and Student Two answers, until everybody has had an opportunity to speak.

Now with all this asking and answering it is important to provide real situations for the drill. The children should not be asking and answering the same questions to the point where it loses significance. They should be asking about a different boy or girl, a different object: Does John have a book? Does Sally have a ruler? Does Miss (teacher's name) have a watch? They will have to look around at their fellow learners to ask these questions, and the information they get will have some meaning.

To ask questions bringing a negative response, the students will need to be cued. You supply the name of the person and the object -- one that he doesn't have:

Teacher: Tony, eraser.
Student One: Does Tony have an eraser?
Student Two: No, he doesn't.

A chart of several boys and girls holding objects lends itself to this practice as you can transpose names and objects to bring about negative responses.

Remember that it is unwise to ask for two responses -- one negative and the other affirmative -- to the same question: Does Tom have a ruler? Yes, he does; No, he doesn't. This double answer is misleading for though it practices form, it does not tie form to meaning. That is, Tom either does or doesn't have the ruler. He can't have it both ways; and the class will soon detach itself from identification with the people in the drill if it is asked to make meaningless remarks.

So far we have practiced by using variations in repetition and by using substitution. So far the language is still under your control. We move on.

Teacher: Does Joe have a pencil or a pen?
Class: A pen. (or, He has a pen.)

The first answer -- a pen -- is the one we often give to such a question. We suppress all but the essential information. If, however, you want the learners to use the form he has, you will model it for them and ask them to use it.

It might be timely to find out if they understand the meaning of "or". Psychologists working with concept development have suggested that if the learner can recognize "or" as having a "perhaps" aspect and offering a choice, he will be able to distinguish it from "and". In other words, while we concern ourselves with language patterns, and while we practice sentences, let us be sure that the learners understand the underlying concepts implied.

We go from "or" questions to other activities. A chain drill is very valuable for moving learners toward independent use of language. It is best done by question and answer, and most effective when the question and answer concern the speakers directly, rather than referring to third persons indirectly.

Teacher to Student One: Do you have a brother?
Student One: Yes, I do. (or, No, I don't.)
Student One to Student Two: Do you have a brother?

This question goes around the class until everyone has asked and answered it. The chain has to have a question that can be answered by everyone, as the question and answer move around the room, and as you listen to each one, the class should be performing independently. This is a time to observe individual performance and to help those who falter.

Correction is a tricky business. If a child makes a mistake, you, the teacher, can gently model the right way, listen to him as he tries again, and go back to him later in the lesson to make sure that he has it right. The practice in some classrooms of having students correct each other and go through an elaborate ritual of asking permission to do so and being thanked by the one who made the mistake tends to make too much of a simple error and to take up too much time.

These young learners need a change of pace and setting,

a variation in the activity. As soon as possible, give them an opportunity to leave their desks, to work in small groups around you, to move about the room as they practice their sentences. Simon says is a wonderful device for training in comprehension. If your learners will begin to respond to what Simon tells them to do, and to remain motionless when the request does not come from Simon, they will be learning to understand commands in English, and learning to discriminate among the commands.

Physical activity should also be used for language practice. As they move around the room, either responding to Simon or to you, they can pick up and identify objects: This is a map. This is a red book. They can "bring" objects to you and tell you what they are, and "take" objects to someone else and identify them. They can be helped to make categories -- a big step in concept development. Simon says: Bring all the animals to the table. If they bring the toy cats, dogs, horses, and cows, and if they do not bring the toy trucks and automobiles, they are learning to classify things in categories. If one boy or girl, at your request, puts a pencil on the shoe box, in the shoe box, or by the shoe box, and then asks others where it is, the class can chorus its location and practice prepositions.

Language practice can be carried on in many ways. Beyond the formal drills, beyond the choral repetition and the substitution, lies a whole world of activity. Songs can offer practice on critical sounds. Dances can release young spirits, and teach them more language. I am referring here to the dances of the school world, for the dances of their own culture rightfully have no place in the second language situation. "Right" and "left" can be taught with the song and dance that begins and ends with the Hokey Pokey. A little song about a bell will help them practice the /l/ that follows vowels -- a difficulty for some speakers.

Role playing is another very good way to ensure language practice and ultimate independence. A child with a piece of chalk faces the class as the teacher. A child behind an improvised counter is the storekeeper. A child with an appropriate hat or badge is a policeman, a fireman, or a postman. With some help from the language they have practiced, they can act out new identities.

One excellent source for role playing is, of course, the stories that you tell them, and the stories that they are beginning to read. "Little Red Riding Hood" is full of action, and there are plenty of parts in it, both animal and human. "The Three Bears" has wonderfully repetitive complaints. However, sometimes the story itself is in a language beyond the abilities of the learners.

One class saw on film strip and heard from the teacher the story "Make Way for Ducklings", that fine tale of the family of mallard ducks and their nesting near a pond in Boston Common. Now the language of that story was not controlled for second language learners, but the teacher extracted from it certain sentences with "ings": the little ducks are swimming, they are eating, they are walking, they are flying. The class became little ducks and learned to make gestures and tell what they were doing. Next a guessing game was introduced. One boy went to the front of the class, turned his back, and closed his eyes. The rest of the class stood in the aisles and silently made swimming gestures, flying motions, and all the rest.

The boy called out: Are you sleeping?
The class answered: No, we're not!
The Boy: Are you flying?
The Class: Yes, we are!

Here was conversation, here was practice with questions and answers, and here was a whole class caught up in the role of the ducks.

The same story was mined for preposition practice. As the children acted out the story of the ducks' march through Boston traffic, there were boys on motorcycles, girls in cars, children on bicycles and a policeman at the crossing. That is, the children marched around the room or stood their ground proclaiming that they were in this or on that. Three boys, arms linked, marched around the room, proudly and firmly stating that they were on a bus. The coveted roles fought over by the boys were those of the traffic policeman and the Mother Duck!

This is just one example of what can be done. If the story is full of action, if it has many parts, if it can be told with dramatic impact, and told many times, it can be used for many purposes over many days.

The best stories often come from books and the language is frequently that of earlier times. In such cases, do not hesitate to bring the language up to date. (For example, Begone should be changed to Go away.)

If your learners are having trouble with their required readers in Grades Two and Three, look critically at the language of the stories. Much has been said about the inappropriate social content of these books -- stories in which children do, say, and have things that your learners have had no experience with. Beyond that, although vocabulary may be strictly controlled, the length of sentences and the

complexity of the syntax may not have had the same attention. One way to help your learners with these stories is to take any sentence that has more than one clause in it and make a separate sentence of each clause. If there is inverted word order (scarcely had they sat down) change it to normal word order (they had scarcely sat down). Use nouns as subjects, put verbs in the indicative, and put in parenthesis connectors such as when, until, although. Once the message has been deciphered, put the sentences back together again.

As we look at the books the student must learn from, we should ask ourselves whether we have prepared him with enough language so that he can interpret these pages. Do the phrases and the language of the text, which we tend to take for granted, have any message for him?

Mrs. Laura Atkinson, a consultant in the Albuquerque public school system, asked herself such questions as she looked through the second and third grade readers that were used in the city schools where there are many second language learners. Then she made a series of scrapbooks to illustrate the meaning of such abstractions as when, while, and as soon as. Asking "How soon is as soon as?", she showed with pictures and captions actions of different duration. As soon as the baby learned to walk (one year); as soon as the water began to boil (a few minutes) and so on. Attention to this one phrase and the interpretation of it helped readers who were fragmenting sentences and taking one word at a time. This attention to language, this making sure that the things we take for granted make some sort of sense to our learners, is essential.

But let us return to language activities not derived from stories and books. Field trips and new experiences will be rewarding if they are prepared for in advance. The experience of encountering the new and different will be sharpened if the children know how to say, and are encouraged to do so ... "Look at the... "I see a... "I hear a... "I like that one."

If they go to school in a city, there are things to look at and talk about: traffic lights and what they tell us, categories of buses and cars and trains, or of people, or of buildings. If their school is on the reservation, they can hear and use a great deal of English if you help them. Have them explore the fields around the school and say that they see a cloud, or a flower, or a distant bird. Have them say that they hear a plane, or a field mouse, or the wind. We must help them use language, and we must make sure that the language they use has meaning for them. As you go upstairs or climb a hill with them, chant up, up,

up, with them. Act out directions and supply the language. Help them count more than just numbers -- have them apply the counting to people and objects. Language at all times should have function and meaning.

Since English is the language of their school world, let's help them meet the many situations in which they will need to have an adequate command of the language. Use the environment as much as possible to make tangible and real the language they are using.

Does every language lesson move them one step further in the direction of free communication in English? Does it end in improved school behavior, in the learner's increased confidence and ease in meeting the problems of the school? Can he go to the school librarian or to the principal's office and make clear and intelligible requests for information? Can he report back to the classroom in such a way that communication is clearly established?

Tests of language control need not always be formal pencil and paper affairs. Rather they should rest on performance. If children hold objects behind them and answer the guesses and speculations of the others who want to know what they have, they are passing the test of using language independently and accurately. If you give them a series of commands, or if Simon does, they are passing a test of comprehension when they can follow the commands and requests.

Finally, if every language lesson focuses on a manageable and useful portion of English, and if the learners listen to it and really hear it, imitate you and really say it, and move on and really use it in new situations, then their ultimate language behavior will be that of individuals successfully functioning in a world no longer alien and frustrating.

THE TEACHER'S BOOKSHELF

By Carol J. Kreidler

I. FOR THE TEACHER'S REFERENCE

It seems appropriate in the first issue of English for American Indians to discuss materials that are available to the teacher who has non-English speaking students in his class. The books that are mentioned here, often well-known to those who have studied in the English for Speakers of Other Languages (ESOL) field, are for the teacher's background reading as well as for his consideration as classroom texts. Many considerations entered into the selection of this first list of books: pertinence to the Indian classroom, general availability, recent publication, etc. The result is a highly selected list of materials for the introductory purposes of this issue. We hope to bring other materials to the attention of the teacher in future issues.

The teacher who finds himself teaching English to non-English speakers has to have much more preparation than one who has been trained to teach only native speakers. He is an English teacher, a foreign language teacher, and more all rolled into one. He must know about English phonology to help his students with mispronunciations in English; he must learn to understand how the student's native language interferes with his learning English easily; he must learn a new set of techniques if his students are to learn the language itself, rather than facts about it. The books that are discussed here should help the teacher become more effective and efficient in the ESOL classroom.

One of the first American books in this field is Charles C. Fries, Teaching and Learning English as a Foreign Language (Ann Arbor: Univ. of Michigan Press, 1945; 153 pp.). Even though it was written almost 25 years ago, it is still considered a classic. It gives an excellent introduction to the general field and especially to the approach developed at the English Language Institute of the University of Michigan. (This approach is illustrated in the series of textbooks by Robert Lado, Charles C. Fries, and others, An Intensive Course in English, Rev. ed., 4 vols., Ann

Arbor, Mich.: Univ. of Michigan Press, 1958-64.) Teaching and Learning English is a good exposition of the oral approach and of the importance of basing teaching on points of contrast between the student's native language and English.

Writing with the idea that some linguistic sophistication can help an adult to learn a foreign language -- any foreign language -- more efficiently and more easily, William G. Moulton has produced A Linguistic Guide to Language Learning (New York: Modern Language Association of America, 1966; 140 pp.), a book that is helpful not only to laymen but also to teachers of modern languages. Although the examples are not entirely drawn from English, there is a great deal of good information about the sound system of English, its grammatical system, its word categories, and the problems that speakers of some other languages encounter when certain parts of these systems in English show contrasts with parts of the systems of their own languages. Writing systems are also discussed. The book contains a short, annotated bibliography. Anyone who has an interest in his own language or in language in general should know this book.

Another very practical and readable introductory book was written by Earl W. Stevick, Helping People Learn English: A Manual for Teachers of English as a Second Language (Nashville, Tenn.: Abingdon Press, 1957; 138 pp.). This book was written for teachers who have had no special training to teach English to foreigners. The first part of the book gives specific advice and suggestions for classroom activities; the second part contains useful information on the sound system and the grammatical system of English. Although slanted toward being used in a foreign country, most of the techniques and suggestions might be used anywhere. The book should be especially valuable to those who are also teaching in adult basic education programs.

A second very helpful book by Stevick is A Workbook in Language Teaching: With Special Reference to English as a Foreign Language (Nashville, Tenn.: Abingdon Press, 1963; 127 pp.). This book has been used successfully in training new teachers and in in-service training for experienced teachers. The workbook is divided into three sections: one section gives information on English phonology; another, on types of drills; and the last, on the grammatical system of English. Although the book is not programmed, the exercises are so arranged that the user discovers for himself such things as the difference between sounds and letters, what minimal pairs are, what a sentence is, and how to construct certain drills. This technique enables the user to

develop or improve skills he needs as an effective teacher.

For information on problems of interference from the student's native language in the learning of English, the teacher might wish to consult Robert Lado's Linguistics Across Cultures: Applied Linguistics for Language Teachers (Ann Arbor: Univ. of Michigan Press, 1957; 141 pp.). Written for teachers, this book shows how to compare various parts of two languages in order to determine the problems students from one language background will have in learning another language. There are chapters on the comparison of sound systems, grammatical systems, vocabulary systems, writing systems and cultures.

Professor Lado has also written a general methodology book, Language Teaching: A Scientific Approach (New York: McGraw-Hill, 1964; 239 pp.) covering the whole area of language teaching, not just the teaching of English. The section entitled 'Language Teaching' is extremely practical, giving techniques for teaching pronunciation, intonation and rhythm, grammar, vocabulary, reading, writing and literature, with a variety of suggestions on pattern practice. Also discussed is language testing. The section entitled 'Technological Aids' contains discussions of the language lab, visual aids, teaching machines and programmed instruction.

Another practical methodology book is Mary Finocchiaro's English as a Second Language: From Theory to Practice (New York: Regents, 1965; 143 pp.). After a brief discussion of the English language the book continues with information on curriculum development, lesson planning, adaptation of textbook materials, and testing and evaluation of students. Numerous techniques for teaching pronunciation, grammar, vocabulary, reading, and composition are presented.

Few books have been written on teaching English to elementary school age speakers of other languages. Faye Bumpass's book Teaching Young Students English as a Foreign Language (New York: American Book Company, 1963; 198 pp.) contains a wealth of techniques that the elementary school teacher can put to immediate use in the class. One especially interesting chapter gives in detail a technique for telling the story of The Three Bears. The story and illustrations appear on one page; the facing page contains complete instructions for telling the story with flannel board cutouts. Another chapter contains songs, choral drills, and games. This is a good source book for oral language activities.

A collection of writings on methodology can be found in the volume compiled and edited by Harold B. Allen, Teaching English as a Second Language: A Book of Readings (New York:

McGraw-Hill, 1965; 406 pp.). It contains selected articles drawn from the works of American, British, Australian, Canadian, and Philippine writers on this and related fields. After an initial section on theories and approaches, four parts are devoted to the teaching of English speech, structures, vocabulary, and usage and composition. These are followed by sections on teaching the printed word, methods and techniques, teaching with audio-visual aids, and testing.

The ESOL teacher also needs information on the structure of the English language. For trends in modern thinking about grammar, the teacher can consult A Practical English Grammar, prepared by English Language Services, Inc. (New York: Collier-Macmillan, 1968; 243 pp.). This reference grammar, which contains a few diagnostic exercises at the end of each chapter, was really written for intermediate or advanced non-native speakers of English; however, the teacher should find it helpful for explanations of problems his students have, or for preparing supplementary material. The chapter on modals should be very useful. The authors have attempted to make use of the more recent work of linguistic scientists and the definitions and general orientation of the book reflect this. The terminology used, however, is traditional. A separate programmed workbook is available.

If the teacher needs information on the phonology of English, there are two books that might be consulted. One is English Language Services, Inc., English Pronunciation: A Manual for Teachers (New York: Collier-Macmillan, 1968; 97 pp.). This book is written mainly for teachers of adult foreign students, as is evidenced by many of the suggestions in the chapter entitled 'Teaching and Learning Correct Pronunciation.' The book is a practical, well-written introduction to English phonology for the teacher who has had little or no training in linguistics. As in so many of the phonology texts written for teachers, the transcription presented is not the one used in most teachers' materials for elementary or secondary levels, and there is no table of equivalents of transcriptions. There are also no exercises, but the introduction suggests use of English Language Services, Inc., Drills and Exercises in English Pronunciation (3 vols., New York: Collier-Macmillan, 1966-67). English Pronunciation: A Manual for Teachers includes many teaching techniques which are widely used and which are usable or adaptable for classes in BIA schools.

The teacher interested in learning more about theory will want to read C. D. Buchanan's A Programmed Introduction to Linguistics: Phonetics and Phonemics (Boston: D.C. Heath, 1963; 270 pp.). As the title implies this programmed

course is a university level introduction to part of the field of linguistics -- phonology. It is self-instructional, so that a teacher who wishes to learn about some of the terminology and basic theory in the field can do so on his own. One drawback again is that the material is based on a system of transcription (Trager-Smith) which is not used in most teachers' materials, although it is widely used in other linguistic books the teacher might wish to read.

Undoubtedly many of the teachers who read this column have access to language laboratories of one type or another, or they wish they had access to one. Although a language laboratory is not essential to good language teaching, if there is one available, and if it is used properly, it can be of great help to a teacher. Edward M. Stack has written a good reference book for those who have language laboratories, The Language Laboratory and Modern Language Teaching (Rev. ed., New York: Oxford Univ. Press, 1966; 234 pp.). There are, in addition to suggestions and techniques for the administration and the mechanics of the laboratory, descriptions of techniques for classroom teaching, preparing laboratory drills, and integrating the work of the classroom and the laboratory.

Every teacher needs to know where to find out about materials and new developments in his field. There are two excellent sources of information available to the ESOL teacher. One is a fairly comprehensive annotated bibliography, Sirarpi Ohannessian, and others, Reference List of Materials for English as a Second Language: Part 1 and Part 2 (Washington, D.C.: Center for Applied Linguistics, 1964-66; a supplement for 1964-1968 materials is forthcoming this fall). These volumes list books and articles by teachers around the world. Part 1 covers texts, readers, dictionaries and tests; Part 2 contains materials on linguistics, the English language, and methodology. The supplement contains more recent items of both types. The English for Speakers of Other Languages Program at the Center for Applied Linguistics also publishes shorter bibliographies, including Selected List of Materials for Teachers of English to Speakers of Other Languages, English as a Second Language in Elementary Schools: Background and Text Materials, and bibliographies on aural and visual aids.

The other principal source of information about materials and new developments is Teachers of English to Speakers of Other Languages (TESOL), the professional association of teachers in the field (Dr. James E. Alatis, Executive Secretary, School of Languages and Linguistics, Georgetown University, Washington, D.C. 20007). The proceedings

of the first three conferences of the association are contained in On Teaching English to Speakers of Other Languages: Series I-III (Virginia French Allen, Carol J. Kreidler, and Betty Wallace Robinett, editors, Washington, D.C.: Teachers of English to Speakers of Other Languages, 1965-67). Included are some theoretical papers and many very practical ones. There are papers of interest to teachers of any age group and any level of instruction. Papers presented at later conferences are included in the association's journal, the TESOL Quarterly (Washington, D.C.: Teachers of English to Speakers of Other Languages, 1967-). The association also publishes the TESOL Newsletter, which provides information on new programs, publications, research projects, and items of current interest. Publication of the newsletter is occasional.

II. FOR THE CLASSROOM

The course materials discussed below, although mostly general in orientation, are all worthy of consideration for adaptation to the needs of the Indian student. In general, the materials listed here are series of basic texts rather than individual textbooks. All reflect up-to-date thinking about ESOL teaching.

A. Elementary level

Three sets of materials for the elementary level seem to be carefully sequenced and to approach English as active and interesting. The Fries American English Series: For the Study of English as a Second Language (Pauline M. Rojas, Director; Charles C. Fries, Consultant; and Staff; 11 vols., Boston: D.C. Heath, 1952-57) is well-known in Indian schools. The Puerto Rican Department of Education is now involved in writing a new series, American English Series: English as a Second Language (Puerto Rico, Dept of Education, Adrian Hull, gen. ed., Boston: D.C. Heath, 1965-). Although this series was originally planned as a revision of the Fries American English Series, changes in content and format really make it a new series. The books are appearing at the rate of one set (student's book and teacher's manual) each year, and although the editor of this column has seen only the first two sets, it is probable that the third year materials are published.

In this series, as in the older one, the Teachers Guides are indispensable. They contain a reduced replica of each page of the student's book with instructions and suggestions for drills and teaching procedures, and intonation

and stress marking for reading. Each unit is about a week of class work and each contains three divisions: oral practice, followed by reading and writing of the practiced items; a reading section, usually in dialogue form with a continental American cultural situation; and production practice with spoken and written forms in controlled situations. Additions to this series include lists of structures and vocabulary, a glossary of terms and a chart of phonetic symbols.

Another set of materials, Gonzalez Wheeler's Let's Speak English (6 vols., New York: McGraw-Hill, 1967) is an attractive, graded and controlled series for the first six grades. The series is designed to teach spoken English; however, if the teacher desires to include reading and writing, there is ample, integrated material provided by the text material which faces the pictures. The names of the children are chosen to represent the vowel sounds of English, and when the children get last names (Book 2) the names are coordinated so that major pronunciation contrasts which cause difficulty for many students may be practiced. (Examples are Lee Lynn and Gus Cobb.) The first three books provide generally structured practice in situations of interest to the age level of the student. From Book 3 on, an "adapted programmed procedure" is used for built-in review; it consists of a problem sentence, a "key" to indicate how the student should act on the sentence, and two pages later the correct answer is given. The material in Books 4-6 is divided into three-part units: Part One, a dialog situationally illustrated; Part Two, exercises; and Part Three, the "Program Steps". Color is used extensively in illustrations and to coordinate parts of lessons and highlight "language hints" and "word study". In each book there are instructions to the teacher mainly regarding the handling of various drill types.

The Miami Linguistic Readers (53 vols., Experimental ed., Boston: D.C. Heath, 1964-66) are a very carefully organized and controlled set of beginning reading materials for elementary schools. The program includes: Pupil's Books (21 preprimers, primers and readers) which although they are only in black and white appeal to children in both content and illustration; Seatwork Books (16 workbooks) which provide for writing practice; Teachers' Manuals (16 volumes) which provide guides and techniques for handling each part of a lesson as well as language practice techniques; and "Big Books" which are charts for language practice.

Although entitled "readers", this series is intended not only to teach reading but to practice listening,

speaking and eventually writing as well. The aim is to practice during the English class the basic oral language patterns the children will hear and need to use throughout their school day, in all of their subjects. The language chosen is appropriate and interesting to children, yet it is carefully structured so that in the English class, at least, practice will be systematic, controlled (both in grammar and in vocabulary), sequenced, and reinforced at suitable intervals.

The Introductory Unit provides readiness activities for reading, writing and oral language. In Unit One, reading is introduced, and writing shortly thereafter. The titles of the first few readers, Biff and Tiff, Nat the Rat, Kid Kit and the Catfish, Tug Duck and Buzz Bug, demonstrate the way the materials in the early stages are limited to words with regular sound-spelling correspondences so that the student is not confused by a variety of patterns and can focus his attention on the skills involved in reading. Each activity reinforces what is learned through the other activities. These integrated materials are attractive and easy to use and will lead very nicely into later schoolwork.

B. Secondary level

The following are a few good secondary school series and may be useful, although they were developed for overseas schools.

English This Way (English Language Services, 16 vols., New York: Collier-Macmillan, 1963-65) is a six-year course for English classes overseas where English instruction begins anywhere from the third to the seventh year of schooling. Lessons in this series contain dialogues, pattern sentences and substitution drills, pronunciation practice in the first four books, oral and written exercises, picture exercises and, beginning in Book 3, readings. The books use the inductive approach for the presentation of grammar points and new vocabulary. Examples of grammatical patterns rather than grammatical explanations and new vocabulary items introduced in context are illustrative of this inductive approach. Attractive black and white drawings are used for illustration, explanation and drill. The Teacher's Manual gives techniques for teaching the various parts of the lessons and the Key provides answers to the exercises with some notes on special points or problems.

English for Today (National Council of Teachers of English, William R. Slager, Ralph F. Robinett, and others, eds., 8 vols., New York: McGraw-Hill, 1962-66) is also a six year course. The series is linguistically based and

graded. Because it is not oriented toward a particular language or cultural background, it could be used in Indian schools with some American cultural orientation added. The first three books introduce basic grammatical patterns and vocabulary. There is very strict control in these lessons. Book One begins with statements, questions and answers using a vocabulary of only 23 words with is as the only verb. Book Four is a grammar review. Books Four and Five contain reading passages with comprehension questions, grammar sections, and exercises for oral and written practice. Book Six is an advanced anthology of all types of literature by well-known authors from many parts of the English-speaking world. The only exercises are those for checking comprehension. The teacher's edition for each volume begins with general comments on teaching procedures and notes on each lesson. Two workbooks, picture cue cards and tapes are available to accompany Book One.

Mary Finocchiaro's Learning to Use English (3 vols., New York: Regents, 1966) is designed for eleven to eighteen-year-old learners. The first book is for beginning students, and the second for intermediate level students. Some hints are given for adapting the materials either for adults or for younger children. Each of the twenty-five units of the series contains a dialogue; pronunciation practice; useful words and expressions; patterns of language, including explanatory charts and numerous drills; pattern practice; conversation practice; listening, speaking, reading, and writing practice; and games and activities. A single Teacher's Manual for both books, in addition to providing hints for the presentation of various parts of the lesson and discussion of the phonology and grammar in each lesson, suggests materials to use in class and gives an optional translation drill.

Although not basic course material, A Course in Controlled Composition: Ananse Tales (Gerald Dykstra, Richard Port and Antonette Port, 2 vols., New York: Teachers College Press, 1966) is unique and is included here because of the present interest in teaching composition. This charming collection of West African folk tales about Ananse, an almost-spider, could serve as a model for teaching controlled composition to people of any culture. If there are similar tales in the American Indian cultures with which you are working, the technique could be used with a carefully worked out selection of those. Following each short story the student is asked to write the story, usually changing it slightly; for example, changing pronouns and making the necessary verb adjustments, changing tense, adding adjectives or

adverbs, or combining sentences in various ways. These 'steps' are carefully sequenced and the student progresses at his own pace (namely, when he has written an error-free story according to the directions for that step). The teacher's guide explains the point of each activity, and gives suggestions for grading. This course is for students at the intermediate level or beyond. It is not suitable for beginning students since it assumes a command of the basic patterns of English.

C. Adult education

Teachers are often called upon to teach as volunteers in basic education classes. There are not many texts for non-academic adults and many of those that have been written are aimed at the immigrant who lives in a large American city. There are, however, one series and one individual book that seem to the editor to be useful for Indian students.

The individual book is Elizabeth G. Mitchell's Beginning American English: A Conversational Approach to the Study of English (2nd ed., 2 vols., Englewood Cliffs, N.J.: Prentice-Hall, 1965). This well-developed, interesting set of twenty-five units is for beginning adult students. Simple, uncluttered drawings are used to illustrate dialogues and focabulary and for drilling grammatical patterns. Each unit contains dialogues, vocabulary and some pronunciation practice, sentence structure and intonation practice, and review. The Teacher's Manual, in addition to a discussion of methodology, gives detailed instructions for teaching each unit.

English 900 (English Language Services, 13 vols., New York: Macmillan, 1964-65) is a basic course which derives its name from the 900 base sentences which are presented in the six texts. Each of the units in the texts consists of a group of base sentences, intonation practice, questions and answers or verb study, reading (beginning in Book Two), conversation, and various drills and exercises. The content of the lessons, although not aimed at the adult Indian population, is sufficiently general that adaptation of the materials for Indian use would probably consist of changing only a few vocabulary items. The Teacher's Manual contains sections on classroom techniques, lesson and course planning, grammar notes on each book, and a general word list. To complete the course there are six programmed workbooks in which the student fills a blank. If he gives the correct response, he proceeds; if not, he goes on to more study items and a retest before proceeding. Supplementing

the program are five of the numerous readers of the Collier-Macmillan English Program. 180 tapes are available.

III. SPECIFICALLY ORIENTED TOWARDS SPEAKERS OF INDIAN LANGUAGES

The following items, all locally prepared and produced rather than commercially published, are examples of materials written specifically for particular Indian groups.

English as a Second Language for Navajos: An Overview of Certain Cultural and Linguistic Factors (Window Rock: Navajo Area Office, 1967; 154 pp.) was prepared by Robert Young as material to accompany a series of lectures given at an institute for teachers of Navajo children; it is still in draft form. The aim of the lectures, for which the materials serve as notes, was to give the teachers "a modicum of insight into the world-view of the Navajo through the window of the Navajo language". The book comments generally on culture, language and cross-cultural communication, then sets about a comparison of phonological and grammatical features of English and Navajo, constantly pointing out different approaches to reality implicit in language differences. A final section neatly summarizes the most striking areas of difference in two parallel columns for easy reference. No implications are drawn in the book for approaches to teaching on the basis of the information presented, but the material is comprehensive and detailed, and can be put to a variety of uses.

Examples of the types of materials that can be developed on the basis of facts and insights such as those contained in this book are the two following items, the first a handbook for teachers, the second a set of course materials.

A Teacher's Guide for Teaching English to Native Children of Alaska (Eskimo and Athapaskan) (College, Alaska: Alaska Rural School Project, Univ. of Alaska, 1968; 40 pp.), edited by Donald H. Webster and Elliott Canonge, has two main purposes: to outline for teachers the structure of Eskimo and Athapaskan and ways in which these differ from English; and to suggest types of exercises by which certain English patterns can be practiced, taking detailed account of the difficulty caused by the differences in the students' languages. An introduction explains the types of problems to be dealt with, and some techniques for teaching. The following two sections briefly compare, respectively, Eskimo and Athapaskan with English in the areas of phonology, grammar, gesture and culture. The third part, Drill Supplement,

keyed to sections in the comparative analyses, suggests sample words and sentences to practice the English forms. A great deal of attention is given throughout to cultural appropriateness. Although only a limited amount of material can be covered in a handbook of this size, this is a very valuable tool for teachers.

A Course in Spoken English for Navajos, by Vincent DeNunzio (4 vols., tapes and transparencies., U.S. Dept. of the Interior, Bureau of Indian Affairs, Division of Education, 1967) was based on Robert Young's studies of Navajo and is intended to develop oral fluency in upper grade and high school students with some training in English. The Teacher's Guide contains explicit statements of the differences in sound and grammatical structure between Navajo and English, and the lesson materials (First Year Program and Second Year Program) reflect the differences. The course combines teacher and taped instruction. Week-by-week lesson plans are provided, as a guide to the teacher. The framework of each lesson, on tape, includes a dialogue and several exercises on pronunciation, structure and situational usage. Further materials, mostly readings of a wide range of types, are provided for language and cultural enrichment. These readings and the pronunciation materials are collected in a manual for the student, Enrichment Materials for First and Second Year Language Laboratory Program. Not as strictly oriented toward the Indian culture as the teacher's handbook (by Webster and Canonge) noted above, these materials are intended rather to acquaint the students with general American culture and way of life.

The materials mentioned above are certainly not all that is available to the ESOL teacher. There are many interesting books and courses that have been prepared by the British and others; there are more materials prepared and being prepared by Americans; there are materials that would be considered supplementary in that they add information or drills to various parts of existing courses. Future issues of English for American Indians will include further information on all of these categories. If any of the readers of this newsletter know of materials that they feel should be brought to the attention of the other readers, particularly materials prepared specially for American Indians, a note to Miss Ohannessian or Mrs. Kreidler would be most welcome.

BREAKING DOWN YOUR WRITING GOALS

By Gerald Dykstra

Are you happy with the goals you have for your high school writing program? The majority of teachers feel their goals are satisfactory. They see the problem as one of method. They would prefer to ask instead, "How can we get high school students in the Bureau of Indian Affairs schools to attain the desirable goals we have set?"

I would like to persist with the first question. I believe that by doing so we can get much farther than we can by directing our attention immediately to the second question. I believe that if you know where you want to go you can set up many ways to get there. And if you have more than one student you will need more than one way to get to any goal. Even if you had only one student, he would be likely to need differing approaches at different times. I believe that goals are often too large, too remote, or too amorphous. They can be broken down into components that are small enough, immediate enough, and sharp enough to be readily attained by the student. The question of "how" then begins to lose some of its magnitude.

The question that must directly follow our opening question, especially if you answered that question with a "Yes", is "What are your goals?" Determining basic goals in high school writing programs is always a thorny problem, and in the Bureau of Indian Affairs schools it poses extra problems. One of the first concerns is that English is not in most cases the students' native language. A study commissioned by the Bureau recommended an experiment in which the teaching of reading in the native language would

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precede the teaching of reading in English.[1] Beyond this, should the students also have an opportunity to write first in their native language? What would the interference effects be, if any, when they subsequently write in English? What special difficulties are there in any case because of their non-English language and culture background? How do these factors affect establishment of a basic goal?

These and many other questions need to be answered before fully realistic goals can be formulated. Some teachers who answer "Yes" to the first question are unable to communicate clearly, even to another teacher, what these goals are. It is easy to understand why these teachers fail to communicate the goals to their students. Many others give an answer like "To write well." We can grant the legitimacy of this answer, but we still have to follow it up with the further question, "What do you mean by good writing?" This may be answered by a description of some kind, but the description will commonly fail to communicate meaningfully to most people. Teachers may feel that they will know good writing when they see it, but it is not easy to describe. A much easier and generally more successful approach is to provide samples that illustrate what you call good writing.

If you select samples with your students in mind, they should illustrate what can reasonably be expected from the student after a period of training. Ultimately, classroom goals depend primarily on what the teacher wants or expects with the "givens" he has. The teacher can make these goals relatively explicit by selecting models of student or professional writing as examples of goal attainment.

The opening question may take on special meaning in this context. The selections that you have, or have in mind, represent what you can now reasonably expect

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1. Sirarpi Ohannessian, ed., The Study of the Problems of Teaching English to American Indians: Report and Recommendations (Washington, D.C.: Center for Applied Linguistics, 1967), p. 30.

at least some of your students to attain. If you are not happy with these selections as representative of the ultimate goals you have for your students, you may nevertheless be happy with them as representative of the immediate goals you have. You may feel they represent a clear advancement in a student's ability during the time he is with you.

Surely the next question is, "How do we get there?" Yes, that is in one sense the next question, but I would prefer to ask, "Can you set up sub-goals that will take the student to the ultimate goal?" That is, can you ultimately break the goal down into moment-by-moment sub-goals? And will these sub-goals lead to closer and closer approximations to the ultimate goal? Can the student achieve successfully all along the way so that difficulties can be reasonably well pinpointed before he founders, trying unsuccessfully to reach the big conglomerate goal for the high school program?

There are many ways to break a goal down into smaller parts. Let me illustrate with a parable. A certain man decided to do 50 consecutive deep knee bends within one minute as part of his exercise routine. After 4 bends, the strength of his right knee gave way and though he fought valiantly, without the supporting lift from his right leg, he was unable to do more than 7 deep knee bends. Undaunted, he continued trying. For 17 successive days the same thing happened. Then his right knee began giving way after only 3 deep knee bends. He was, of course, crestfallen, not to say daunted.

He resolved, however, to attain his goal by trying one or more programs of sub-goals which he could invent in quantity. The following are only a few samples:

(1) He could start the first month with a goal of only one deep knee bend per day. Then he could try adding only one per day with each new month.

(2) He might be able to <u>start</u> with 50 bends if he allowed more time between each two, such as a full minute instead of only about one second. He could

then gradually reduce the interval between bends from one minute to 59 seconds and eventually to one second.

(3) He could do 50 full bends from the start by pushing himself up with his arms or with the aid of a mechanical lift. Then he could gradually reduce his reliance on such help until he was finally doing 50 unaided bends.

(4) He could avoid an approach that required any form of full bends right from the start, and begin with 50 partial bends, flexing his knees just slightly at first, then increasingly until finally he would again be doing full bends. Or he could do the reverse, starting from the full bent position, and do partial "ups".

(5) He could, of course, do any of the dozens of kinds of knee and leg strengthening exercise programs that you can find in any professional gymnasium without specific reference to knee bends.

When last heard of, the certain man of our parable was progressing well, by his own account, doing partial knee bends as in the first part of the fourth alternative above with occasional forays into the others, largely to test his progress. In tests, he had attained 20 successive full bends after three months of his new regimen. He expects to attain 50 within the first year.

This parable is not intended to indicate a desirable way to physical development, nor to suggest that knee bends can contribute to composition writing. The point is that goals have many dimensions, and that a series of successively closer approximations to a big goal can be stated in many different ways once that larger goal is rather clearly indicated. When a goal is sufficiently broken down into sub-goals, sometimes referred to as objectives within goals, any further question of method usually becomes quite tractable. "Just show him" or "Tell him" or "Give him one to look at" are normal responses when someone needs to know how to do some small or simple thing. Essentially the same can be true of most big goals, whether in

space exploration or in oral language learning or in writing, if the sub-goals are "moment-by-moment" enough.

The model of the goal, you will remember, is in the form of samples of good writing. How can we break down our goal of good writing into sub-goals of (or successive approximations to) this goal? I will mention one traditional and partial breakdown and then go into a little more detail on one alternative that has proved successful in providing clearly defined goals, and that is instrumental in eliciting large quantities of completely correct writing with degrees of student contribution up to a level that is effective in nearly every instance.

The writing breakdown that we are most accustomed to includes component goals of basic handwriting ability, skill with placement of punctuation, and other matters of form like margins and spelling, and ability to form grammatical sentences and paragraphs. We also ask for unity, coherence and organization. In the high school program, we assume that work toward each of these sub-goals is a part of the student's prior heritage, and we give him assignments that require him to perform well in all of them at a somewhat advanced level, like the man setting out to do 50 deep knee bends a minute the first day he began this exercise. Indeed, when the student was learning the component goals listed here there were probably times when limited parts of his writing program seemed to have relatively well-defined goals, as when he had to make the letters of the alphabet. But, for example, he may never have attained the stage of writing grammatical sentences with regularity. The goals involved here were mostly too big and too amorphous for him. Now we have him write, and we proceed to apply rather haphazard corrective procedures. We find out where his errors are, point them out to him, and give him some extra work. Then we go on our way. The student can rarely, if ever, predict that he has hit the target. The goal and all the sub-goals are too amorphous for that. Even the collection of acceptable samples is no help to him. These simply illustrate the level of the big goal, which is not directly attainable. Even if we give him work with one or another of the constituent

components, it is like asking our certain man to begin with a small number of full knee bends, say ten -- even that may be too difficult for him at the beginning.

It would certainly be possible to refine the traditional goal statements. But as a conclusion to this paper, I would like to look at an alternative -- one among many -- this one resembling in a way a combination of approaches 3 and 4 to the problem of deep knee bends above.

Assume that you have the many models or samples of good writing that we mentioned earlier. Assume at least a hundred or two such models. Let the student observe these products as long and as often as he likes. This is all right. It should be condoned, even encouraged. That kind of product is the goal for your student. And he must surely be able to read with comprehension what you are realistically going to expect of him in the form of writing at some reasonable future time. A further program of observation, if it is necessary, can consist of watching the teacher or a student in the process of writing the early steps (and later the advanced ones) that will be mentioned shortly. Still, observation and reading won't produce a product like the samples. Eventually the student must write something. Must he jump from observation to free writing?

The answer is "No". There are any number of intervening small steps, like the aided knee bends in number 3, or the partial knee bends in number 4, which can lead the student through gradual approximations to the larger goal of free writing. The first step for a high school student may consist of moving from adequate observation to writing one word or a title from a model onto his own paper and keeping it for his own observation. A larger step consists of writing only that and then handing it to someone else for review and evaluation. Another type of larger step consists of writing more than just a title or a word.

A very large step for almost all high school students everywhere is, believe it or not, copying one entire title and paragraph without error. When given as the first step in the writing program I am now describing,

it is the cause of more errors than any other single step on the whole route to acceptable free writing.

If your students succeed early in copying an acceptable selection completely to your satisfaction -- and I would urge the highest of standards at this point -- then you are on the way to success with them.

At this stage we have attained the corollary of simple repetition in oral work. In a sense it is only an active equivalent of observation. A critically important start has been made, but now there is a long road to travel.

There is not space in this paper to give detailed information about the many steps used in gradually reducing the student's dependence on the model. Representative examples and categories, however, will suffice to illuminate the principle, and there are an infinite number of variations possible.

The program from this point on can be seen as one of changing models into products that are less and less like the models until they are, in effect, new creations, and until the models are no longer directly or consciously used. The reworked models have sometimes been called transformations but they are not uniformly to be related to transformational grammar. The steps include substitutions, transformations, reductions, expansions, completions, additions, revisions, commentary and creations. The transformations include types that might be called applications of transformational grammar, but they are not limited to this.

Remember, getting on the road is a big step or series of steps. Once you are on the road -- that means demonstrated ability to convert a printed product into a handwritten sentence, paragraph, or essay -- it is not a very big step to move to substitution of one word in the model by another word in the student's completed version if that word occurs only once. This is still just a little way beyond observation. It is another small step if the word to be substituted occurs repeatedly. It is another small step if two or more different words are to be substituted. And,

provided the grammar is known or taught just before, it is once more a small step if one word that is substituted requires a small grammatical change elsewhere. For example, a part of the model reads "He is here" and the assignment calls for changing "he" to "they". The small additional change that is required is a substitution of "are" for "is". Such assignments are built upon a host of changes of gender, number, tense, etc. These simple grammatical terms, often so frightening to the student, need not be used at all.

The assignments can become very complex if multiple types of changes are required simultaneously, but fortunately this does not seem to be a necessary stage. Students learn to go on to small changes in topic which require minimal meaning change elsewhere and this serves as a base for greater topic changes later. They can also move into the "free-addition" steps by, for example, adding another person and making all appropriate changes elsewhere. "His horse watered, Ben is ready..." may become "Their horses watered, Ben and Larry are ready..." Obviously if "Ben" is changed to "the kitten" it is instead a more advanced topic substitution and a possible production is "It's fur dried, the kitten is ready..." If this change is combined with free addition of a subject, you can get "Their coats dried, the kitten and the puppy were ready for..." Other types of additions, generally more advanced, include the options for adding modifiers of many kinds, time expressions, reasons, phrases and clauses of a wide variety of types, complete sentences, paragraphs, endings, beginnings, etc. These are intermediate steps among hundreds that can lead to higher goals.[2]

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2. A sample program, in a format designed for materials developers only, is a revision of a mimeographed paper formerly entitled "Worksheet No. 3, Expanding the Writing Horizons" by Gerald Dykstra, Richard Port and Antonette Port. For students, an early model with a very small selection of steps, by the same authors, was A Course in Controlled Composition: Ananse Tales, 2 vols., New York: Teachers College Press, 1966. And the newest version is Guided Writing: Controlled--Free, Programs 1-12, New York: McGraw-Hill, forthcoming.

It is important at this point to make both a disclaimer and a "claimer". When there is a mistaken expectation, the most common one is to expect a program like this to teach basic grammar, or even pronunciation, or other aspects of the oral base, necessary parts of which are assumed prerequisites in this program for successful writing at the upper levels. This type of program will effectively provide little, or nothing, that it is not designed to provide. On the other hand, it is an excellent way to elicit large quantities of completely acceptable writing practice at each student's approximately best level of contributing ability. The sub-goals are always very explicit -- to produce a completely acceptable product at whatever level the student is working. If he should fail, he tries again at that same level with a new model. If he fails repeatedly, he stays at one contributing level and the source of his difficulty should be pinpointed. In general, he clearly recognizes the goal and it is within his grasp. If it is not, he is probably not ready to proceed much farther in writing without relevant basic instruction in points of the language as indicated by the type of problem he cannot overcome.

The top levels of the program request substantiation of the model, argument with the model, and various types of free writing including such advanced steps as the following which require the student:

--- to write on the topic given. (A related model has been read previously.) He must write a paragraph for each key sentence and he may use the key word given as a clue or suggestion for each sentence in each paragraph;

--- to write a paragraph following each (key) sentence given under the topic heading (no key words given);

--- to write on the topic with a paragraph on each sub-topic given to guide organization. (No related paragraph has been seen previously.)

After other intermediate steps we come to the assignment that is so commonly the first assignment in many

classes: Choose a topic and write (to the extent requested by the teacher or the materials writer or to the extent the student feels qualified).

A student can reach this level quickly if he is qualified. If he can't do it, the program provides an alternative of a sequence of sub-goals that will give him many successful writing experiences at his own best level of contribution. It is surprising to note the definable progress when there are enough definable sub-goals. It is not necessary to teach without seeing progress. But there is no alternative when the overall goals or the sub-goals are too big and too amorphous for the students to grasp.

Your goals may need breaking down in order to build up your students. Consider breaking them down to moment-by-moment goals.

THE TEACHER'S BOOKSHELF

by Carol J. Kreidler

I. FOR THE TEACHER'S REFERENCE

Linguists and language pedagogues generally agree that the best order for presenting and practicing language skills is listening, speaking, reading, and writing. A great deal of attention has been given to the first three skills, but not nearly so much has been given to the last -- writing. This is evidenced by the limited treatment of writing or composition in many methodology books in this field.

William Francis Mackey, in his Language Teaching Analysis (Bloomington, Ind.: Indiana Univ. Press, 1965; 562 pp.), attempts to study objectively the theories and techniques presently espoused by language teachers (including teachers of English to speakers of other languages) by listing methods and techniques used in existing texts and courses. In his chapter entitled "Repetition" he describes what is involved in writing as "(1) the ability to shape the letters of the alphabet (Graphics), (2) knowledge of the right combinations of letters (Spelling), and (3) skill in expressing onself through the written word (Composition)" (p. 282).

Mackey then lists some types of drills to practice these skills. The problems of graphics are no different for the Indian student than for any child learning to write in any language, so these will not be dealt with in any detail here. Spelling, on the other hand, while it may not be a particularly difficult problem for the Indian student, relates more closely to the general topic. Mackey reports three types of oral and written exercises for spelling drills: completion, in which one or two omitted letters must be added by the student to aid him in the observation of words with which he is familiar; transliteration, in which, if a phonetic notation has been introduced, the student rewrites words in traditional

orthography, and dictation, in which the student writes what he hears and checks it against a written text.

After the section on spelling, Mackey turns to composition. He divides the exercises for composition that he has found in texts into three main types; sentence modification; sentence composition; and paragraph writing.

Sentence modification exercises give the student practice in the structure of the language. The types of modification exercise Mackey has found are: (1) multiple choice, in which the student is asked to complete a sentence by choosing a word from a list of possibilities (either pictured or in words); (2) conversion, in which the student, for example, changes affirmative sentences to negative, statements to questions, present tense sentences to past, etc.; (3) word jumbles, in which the words of a sentence are listed in random order and the student is asked to make a sentence out of them; (4) matching, in which the learner is given two columns containing parts of sentences and is asked to combine word groups in the first column with appropriate word groups in the second column to form sentences which make sense; and (5) alterations, in which a series of sentences with underlined words is presented and the learner is asked to rewrite the sentence changing the underlined words to opposites, or plurals, or different tenses, etc.

Two of the types of sentence composition exercises that Mackey offers are caption writing, in which the student writes a sentence or a number of interconnected sentences describing a picture or series of pictures; and composition or substitution tables, from which the student produces sentences. An example of a substitution table is:

	many				
There are	as few	drills	for	teaching	English
	some	exercises		practicing	
	several	games		drilling	

If the tables are arranged in a sequence, the student can write a series of sentences which combine into a paragraph -- a first step in controlled composition. This technique is used in books by Heaton and Moody, which are discussed below.

Under paragraph writing, which may include units larger than the paragraph, Mackey lists several types of exercises, among them (1) precis and paraphrase, in which the student is asked either to summarize a paragraph in précis form or to rewrite it in his own words; (2) narration, stimulated either by a series of pictures or a series of things the student knows very well, such as the events in his day; (3) description, in which the student writes about what he sees in, for instance, a detailed picture; (4) exposition, in which the student is required to tell how he does something such as riding a bicycle; and (5) free composition, in which the student writes a composition about something he is very familiar with, from either an outline or a series of leading questions.

[English Sounds and Their Spellings: A Handbook for Teachers and Students, by Robert L. Allen, Virginia F. Allen and Margaret Shute (New York: Thomas Y. Crowell, 1966; 104 pp.), is a good source for work on spelling. Spelling here is taken from the point of view of the relationship between sounds and how they are spelled. The main emphasis is on English sounds -- the way they are produced, possible special problems in the pronunciation of single sounds and clusters, and, most important for our purposes here, the spelling rules for each sound. Practice is provided in hearing, specking, reading and writing each sound in a variety of spellings.]

Percival Gurrey's Teaching English as a Foreign Language (London: Longmans, 1955; 200 pp.), in addition to being a practical general methodology book, includes seven chapters on writing and on oral and written composition. Chapter 8, "First Steps in Writing the New Language", gives suggestions for going from simple copying to less controlled expression of the student's own ideas. Chapter 16, "Oral Composition", explains how to take the class from mechanical repetition of sentences to free discussion of ideas.

Gurrey feels the key to successful composition is in the preparation for it that the teacher gives. He suggests the use of reading material, story retelling, and asking questions, etc., as techniques for preparing the students for oral composition. Chapter 17, "Steps to 'Free' Written Work", contains suggestions for preparing the student for writing in his own words. Some of the types of preparation for written composition that he suggests are: oral questioning to stimulate the students' ideas; pictures which the teacher asks questions about; and the reading aloud by the teacher of interesting articles followed by the teacher's questioning. On a more advanced level short speeches or lectures and silent reading can serve to prepare students for composition work. Chapters 18 to 21 include "The Beginnings of Written Composition", "Composition: The Choice of Subject", "Correcting Compositions", and "How Can pupils' Compositions Be Improved".

In his preface, Gurrey notes that his book "gives preference to the urgent needs for thorough learning of the language that is the medium of instruction in schools and colleges". This book should therefore be especially useful to teachers in Indian schools.

Suggestions similar to those listed above for prewriting and guided writing activities are also to be found in Mary Finocchiaro's English as a Second Language: From Theory to Practice (New York: Regents, 1964; 143 pp.). Harold B. Allen's Teaching English as a Second Language: A Book of Readings (New York: McGraw-Hill, 1965; 406 pp.) contains three good articles on composition. One, by Lois Robinson, contains the same technique as used in her book, Guided Writing and Free Writing, which is discussed below. Another by Adelaida Paterno, "A Lesson on English Modification", describes a pre-theme lesson using structures containing modifiers and gives detailed teaching techniques. Donald Knapp's "A Focused, Efficient Method to Relate Composition Correction to Teaching Aims" is the third. His composition checklist is included in this article.

The American TESOL Quarterly and the British English Language Teaching, journals mentioned in an earlier

column, frequently contain articles on guiding writing or teaching composition.

Most American books for teaching English composition to speakers of other languages have been written for foreign students studying at American universities. Some of these are listed in this section, not necessarily because they are suitable as texts for American Indian students, but because they can serve as references for the teacher in the information they provide about the English language, in their examples and discussion of forms of compositions, and in the teaching techniques they use.

George E. Wishon and Julia M. Burks' Let's Write English (2 vols., New York: American Book, 1968; also available in one-volume Complete Book) is designed to help students overcome the habits and conventions associated with their native languages by providing methodical practice in the written forms of English. Book 1, consisting of twelve units, deals with the sentence patterns of written English and leads to paragraph writing and the writing of short compositions. Each unit begins with explanation and comment on the patterns of the unit (nouns and pronouns, basic sentences, coordination, subordination, verb tense, modal auxiliaries, prepositions, two-word verbs, etc.). Exercises begin with a "dicto-comp", a short paragraph which is to be read several times by the teacher and then written from memory by the students. The "dicto-comp", is intended to help the student improve his comprehension and provide practice in writing connected discourse on the basis of this comprehension. This technique seems to be a useful one, and it should be easy for teachers to collect a series of stories, anecdotes or interesting paragraphs from newspapers, magazines or school readers for use as "dicto-comps".

Other exercises include those which emphasize work with the structure of isolated sentences (Mackey calls this sentence modification, but many of these sentences, after they have been modified, can be written in a logical paragraph); work with paragraphs, which includes filling blanks with the forms presented in the unit; rewriting; and paragraph construction from suggested topics, cues and introductory sentences.

Book 2, also consisting of twelve units, deals with the characteristics of major prose forms: narration, description, explanation, and argumentation. There are also units on letter writing, theme writing, précis writing, newspaper writing, the library, and developing a research paper. The exercises again begin with "dicto-comps" followed by numerous model paragraphs with suggestions on how the student may develop similar paragraphs of his own.

Lois Robinson in her Guided Writing and Free Writing: A Text in Composition for English as a Second Language (New York: Harper and Row, 1967; 210 pp.) defines guided writing as "writing in which one cannot make a serious error so long as he follows directions" (p.2). The book is divided into sections based on grammatical points, with grammar explanations opening each section. Oral drills often follow this explanation. The student is then given directions for rewriting the paragraph(s). The rewriting usually takes the form of transforming a series of questions into statements. Complete-the-sentence and fill-the-blank exercises are also used.

Free writing exercises follow the guided writing exercises. A title and the first sentence of each paragraph the student is asked to write are provided. Topics are chosen which, it is hoped, will lead the students to use the grammatical point just presented, but in such a way that attention is directed toward content while practice of the new patterns is taking place.

II. FOR THE CLASSROOM

Classroom texts for teaching composition in elementary and secondary schools are generally characterized by a variety of techniques. For instance, they may include selected pictures which serve as the stimulus to connected writing; prescribed sentence patterns in which students are permitted to make lexical choices at various points in fixed patterns; or paragraphs with specified rewrite activities to provide controlled grammatical practice.

An excellent example of the technique involving the rewriting of paragraphs is A Course in Controlled Composition: Ananse Tales (Gerald Dykstra, Richard Port, and Antonette Port, 2 vols., New York: Teachers College Press, 1966). This course, as described in the Fall 1968 issue of this newsletter, is based on the West African folk tales of an almost-spider, Ananse. There are undoubtedly American Indian tribal stories which could be substituted for the stories about Ananse. Certainly there would be a great motivating factor in reading, writing, and then rewriting stories that were well-known to young and old in the Indian culture. The key to the success of these materials, however, is not only the interest that they arouse, but, more important, the careful ordering of the changes that the student is asked to make as he rewrites each story. He may be asked to change the pronouns making the necessary verb adjustments, change the verb tense, add a new element to the sentences, or combine them in various ways. These changes must be sequenced to provide for step-by-step progress and for almost error-free products.

In some American-prepared general course materials one will find a conscious attempt to include work on composition. Such is the case with, for example, the National Council of Teachers of English series, English for Today (William R. Slager, Ralph F. Robinett, and others, eds., 8 vols., New York: McGraw-Hill, 1962-66). Beginning with Book 3 of the series of six books, the lessons contain provision for composition work. This is carefully controlled composition, based on the reading of the lesson and directed by questions to stimulate, yet organize the students' thinking. In their suggestions to the teacher in the Teacher's Text the editors suggest the following steps in going from reading to writing: copying; dictation (suggestions are given for handling dictations); copying with simple substitutions; writing the answers to questions based on the reading; summaries of the readings; and original composition (two detailed assignments on the first lesson are included).

Guided Composition Writing, by Florence Baskoff (Montreal: Librairie Marcel Didier, 1969; 251 pp.;

available from the U.S. representatives: Chilton Books, Center for Curriculum Development in Audio-Visual Language-Teaching, Philadelphia, Pa. 19106) presents thirty model compositions, each followed by notes on expressions and points of usage related to the subject, and composition exercises such as questions on the model or outlines that lead the students to write new compositions similar to the model. A quiz based on the model concludes each section, with blanks for the students to write in indicated forms, or directions for substitutions that require re-writing the model. Some lessons also include brief grammar notes and exercises.

The last two sections of the book cover paragraph construction and composition development, rules for spelling, punctuation, capitalization, pluralization, etc., and letter writing. Although the course is part of a program for university level foreign students, the model compositions begin at a low intermediate level, and the content of the composition is suitable or easily adaptable for Indian high school students.

J.B. Heaton's Composition Through Pictures (London: Longmans, 1966; 54 pp.) can be used for oral or written composition. It contains a series of 32 cartoon-like simple black and white line drawings. In most cases the pictures for composition are a series of three built around a theme such as camping, making tea, monkeys imitating a man, a picnic, a poor boy with a few coins. The stories the pictures tell would be of interest to those from the junior high level to the adult level. The new vocabulary (those words which are not in the student's active vocabulary) is listed below each picture. A substitution table provides practice on a particular sentence pattern. Also included are questions which attempt to focus the attention of the student on the pertinent points in the picture.

L.A. Hill has produced a graded series of five booklets for work on composition in overseas schools.

Elementary Composition Pieces (London: Oxford Univ. Press, 1964; 64 pp.) contains 28 paragraph stories which the students are to copy. The stories are limited to a 1000-word vocabulary and the grammatical patterns are also limited to the more basic sentence pattern types. The students have the opportunity to change the story slightly by choosing one of the three or four possible words at certain points in the sentences. This is similar to the substitution table technique for teaching composition.

The Intermediate Stories for Composition (with Prema Popkin, 2 vols., London: Oxford Univ. Press, 1967) Workbook contains skeletons for compositions. The essential content words are given in paragraph form, separated by blanks which are usually (but not always) to be filled in by the students. A 1500-word vocabulary is appended. The Companion volume gives suggested completed stories.

Hill's Picture Composition Book (2 vols., London: Longmans, 1960) contains 28 series of eight pictures (e.g., a woman losing a bracelet while fishing, a fallen tree on the railroad tracks, what happens when a fire is built too near a house, rescue at sea during a storm, catching a tiger). The Teachers' Guide tells the story and suggests questions which the teacher can ask the students before they are asked to write.

The Outline Composition Book (London: Oxford Univ. Press, 1966; 87 pp.) is designed to give the students more freedom in their writing but still provide a considerable amount of help. It contains thirty topics. For each of them Hill gives extensive suggestions as background preparation for writing and usually a list of five to ten points to be covered in the composition. Each topic is followed by a kind of dictionary of useful words and phrases and some structure points. This is an attempt to remind the students of previously taught English structures that they can correctly use in their compositions.

Hill's Free Composition Book (London: Oxford Univ. Press, 1966; 75 pp.) contains 333 topics arranged according to difficulty. Each topic is followed by

a number of questions that help the student writer think about the subject and arrange his material systematically. In the introduction Hill gives many hints to the teacher of composition and some hints to the writer.

K.W. Moody's Written English Under Control (Ibadan: Oxford Univ. Press, 1966; 149 pp.) contains a series of exercises in the form of substitution tables. The exercises are designed to give the student practice in accurate expression while carefully controlling what he writes. In addition, Moody gives practice in writing styles which are suitable to the subject and to the audience. Each frame (illustrating a particular type of writing: narrative, dialogue, exposition, etc.) consists of several sentences with choices of lexical items in almost every slot. Choices are somewhat controlled by the content so that though grammatical errors are not possible in the frame, the student must pay attention to meaning.

After the student has written the paragraph by making choices from the first substitution frame, he is sent to Stage 2 and then Stage 3. Each stage supplies progressively less information and the student has more and more opportunity to use his own choice of words. In Stage 4 the student is asked to write a paragraph of his own stimulated by a series of questions or suggestions. The introduction also gives suggestions for oral practice before writing begins. Since the book was written for Nigeria, there is some reflection of this in the cultural content. It also reflects British usage.

In general the writers of books on composition put strong emphasis on the need for preparation for writing. The teacher must stimulate the student's interest, set the context for him, suggest and discuss ideas he will need and help him to select appropriate lexical and grammatical forms. It is hoped that this column will have provided enough discussion of successful techniques to enable teachers to give their students the assistance they need.

III. NEW AND FORTHCOMING MATERIALS

A new general study of language teaching methodology deserves mention here: Wilga M. Rivers' Teaching Foreign-Language Skills (Chicago: Univ. of Chicago Press, 1968; 403 pp.). The book consists of theoretical but very readable discussion of the linguistic and pedagogical background to the teaching of foreign language skills, for teachers of any foreign language. As she did in her earlier book, The Psychologist and the Foreign-Language Teacher (Chicago: Univ. of Chicago Press, 1964; 212 pp.), the author presents the theory behind several points of view on each subject she treats. Annotated reading lists at the end of each chapter and a comprehensive bibliography at the end of the book direct the reader to sources of specific techniques and of examples from particular languages. The book is aimed at teachers of secondary school students, but note is occasionally made of applications to other age groups as well.

David P. Harris, whose textbook, Reading Improvement Exercises, was described in the Winter 1969 issue of this newsletter, has now written Testing English as a Second Language (New York: McGraw-Hill, 1969; 151 pp.). According to the Preface (p. vii), "The two-fold objective of the book is to enable the ESL teacher both to improve his own classroom measures and to make sound assessments of standardized tests which he may from time to time be asked to select, administer, and interpret." The book includes the general purposes and methods of language testing; specific techniques for testing grammar, aural comprehension, vocabulary, reading, writing and oral production; construction and administration of tests; interpretation of test results; and the calculation of basic test statistics. The book has been written not for the testing specialist but for the classroom teacher.

The following materials are soon to be published:

Patricia Heffernan Cabrera, Audio-Visual English, Sets 1 and 2, New York: Collier-Macmillan, 1969. This is a series of filmstrip sets which could be used to supplement basic courses. Each set contains

ten color filmstrips, records and a script-guide. Topics covered include: telling time, numbers, colors, the calendar, and occupations. A sample kit is available from the publishers (address: 866 Third Avenue, New York, N.Y. 10022).

Robert Lado, Lado English Series, 13 vols., tapes, New York: Regents, 1969. This series of six basic texts, six workbooks and a teacher's manual is designed for high school and college students at beginning, intermediate and advanced levels. Basic sentence patterns are introduced in model sentences, established by audio-lingual drills and reinforced by speaking and reading exercises. The first three books are to be available in September 1969 and the last three in April 1970.